

*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCAATION HALL



***Andrew Wan, violin***

***Jacques C. Després, piano***

*Beethoven's Complete Violin and Piano Sonatas: Part One*

**Friday, January 11, 2013 8:00 PM**



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



**Andrew Wan, violin**  
**Jacques C. Després, piano**

*Beethoven's Complete Violin and Piano Sonatas: Part One*

**PROGRAMME**

Sonata no. 1 in D major, op. 12 no. 1 (1798)

*Allegro con brio*

*Tema con variazioni: Andante con moto*

*Rondo: Allegro*

Sonata no. 2 in A major, op. 12 no. 2 (1798)

*Allegro vivace*

*Andante, più tosto allegretto*

*Allegro piacevole*

**Intermission**

Sonata no. 4 in A minor, op. 23 (1801)

*Presto*

*Andante scherzoso, più allegretto*

*Allegro molto*

Sonata no. 8 in G major, op. 30 (1801/02)

*Allegro assai*

*Tempo di minuetto, ma molto moderato e grazioso*

*Allegro vivace*



## Biographies:

**Jacques C. Després** extraordinary musical talent has been noticed as early as 1963 by legendary Canadian conductor Wilfrid Pelletier. Following his winning of the Montreal Symphony Orchestra competition in 1978, and the Prix d'Europe in 1981 from the Académie de musique du Québec, Couillard Després has led a varied artistic life. He has appeared as soloist with orchestra, recitalist, chamber musician, collaborative artist, lecturer, educator and musical director of the Summer Serenades at the University of Stony Brook's Staller Center in New York. Worldwide critical accolades noted in Després' musical approach a rare combination of virtuosity and artistic integrity. Couillard Després' repertoire is broad and eclectic. Most notably are his two-world premiere recordings of Joseph Martin Kraus complete piano works and The New Goldberg Variations with cellist Tanya Prochazka. The Kraus performances, on Naxos, received world critical acclaim. He followed up for the same label with a two compact discs recording of the complete chamber music works by Kraus, a recording he edited. Highlights of the past few seasons include performances of Rachmaninov's Rhapsody on a Theme by Paganini, the Brahms' Piano Concerto no. 2; performances in Hong Kong, Beijing, Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. Couillard Després has presented master classes at leading institutions in North America as well as the Central Conservatory in Beijing, lectured at Juilliard on the use of the landmark Ekier edition of Chopin's ballades, and served as the Daniel Ericourt Artist-in-Residence at the University of North Carolina in Greensboro. Since his hiring at the University of Alberta in 2000, Couillard Després worked with some of the most talented Canadian and foreign students. In 2009 one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from Social Sciences and Humanities Research Council. Després was awarded a *Premier Prix à l'unanimité au Conservatoire de Musique du Québec*, earned a Master's degree from the Juilliard School and holds a DMA from the University at Stony Brook. He also received the Artist Diploma with Distinction at Indiana University. His teachers were Christiane Sénart, Gyorgy Sebok, Adele Marcus and Gilbert Kalish.

**Andrew Wan** is equally at home as a soloist, chamber musician, and concertmaster. In August of 2008, he was named concertmaster of the Montreal Symphony Orchestra (MSO), making him one of the youngest leaders of a major symphony. His relationship with the orchestra began with performances of Elgar's Violin Concerto, which were hailed as one of the top two musical moments of 2007 by *La Presse*. As soloist, he has appeared with the orchestras of Montreal, Toronto, Newfoundland, Juilliard, Aspen, McGill Chamber and Edmonton under conductors such as Jean-Claude Casadesus, Maxim Vengerov, Peter Oundjian, James DePreist, Marc Piollet and Michael Stern. In May 2012, he closes the MSO's inaugural season in the Maison Symphonique de Montréal with Shostakovich's First Violin Concerto, conducted by music director Kent Nagano. Mr. Wan has concertized extensively throughout the world, appearing in venues such as Carnegie Hall, Alice Tully Hall, the Kennedy Center, Jordan Hall and Salle Gaveau with artists such as the Juilliard Quartet, the Sejong Soloists, the New Zealand Trio, Gil Shaham, Andres Diaz, and Cho-Liang Lin. He frequently serves as guest concertmaster for several North American orchestras and has appeared as artist and faculty at the Seattle Chamber, Edinburgh, Olympic, Agassiz, La Jolla, Aspen, and Orford Music Festivals. Discography includes Grammy and Juno award-nominated releases on the Onyx, Bridge, and Naxos labels with James Ehnes and the Seattle Chamber Music Society, the Metropolis Ensemble, and the New Orford Quartet. Mr. Wan received his Bachelor of Music and Master of Music Degrees from the Juilliard School under the tutelage of Masao Kawasaki and Ron Copes. In 2008, he was the only violinist to be accepted into the prestigious Artist Diploma Program at Juilliard. He is currently on violin faculty at the Schulich School of Music at McGill University as well as the Orford Music Festival. The Lieutenant Governor of Alberta Emerging Artist Award, Canada Council, Anne Burrows Foundation, Alberta Foundation for the Arts, and Winspear Fund have generously supported Mr. Wan.

*Andrew Wan performs on a 1744 Michel'Angelo Bergonzi violin, and gratefully acknowledges its loan from the David Sela Collection.*



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DEPARTMENT OF  
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*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCATION HALL



***University of Alberta***  
***Madrigal Singers***  
***“An A Cappella Tapestry”***

**Director : Leonard Ratzlaff**

**Friday January 18, 2013 8:00 PM**



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



*University of Alberta*  
*Madrigal Singers*  
*"An A Cappella Tapestry"*  
**PROGRAMME**

Data est mihi omnes potestas  
from the *Strathclyde Motets*

James MacMillan  
(b. 1959)

Veni Sancte Spiritus

David Hamilton  
(b. 1955)

*Soloist: Katrina Townsend*

Psalm 23

Lera Auerbach  
(b. 1973)

*Soloists: Gianna Read, Soprano;  
Jennifer O'Donnell, Alto; RJ Chambers, Tenor*

Psalm 130

*Soloists: Gianna Read, Soprano; Silken Conradi, Alto*

"Schaffe in mir, Gott, ein rein Herz"  
from *Zwei Motetten*, Op. 29

Johannes Brahms  
(1833-1897)

**~ INTERMISSION ~**

Four2

John Cage  
(1912-1992)

Lullaby

Lera Auerbach  
(b. 1973)

*Soloists: Kaitlynd Hiller, Soprano, Elizabeth Kreiter, Alto  
Conductor: Sara Brooks*

"Bogoroditse Devo"  
from *The All-Night Vigil (Vespers)*

Sergei Rachmaninov  
(1873-1943)

*With Madrigal Singers Alumni  
Conductor: Sara Brooks*

Choir Concerto  
1<sup>st</sup> Mvt

Alfred Schnittke  
(1934-1998)

*With Madrigal Singers Alumni  
Conductor: Dr. Leonard Ratzlaff*



## Programme Notes:

### ***Data est mihi omnes potestas* from the *Strathclyde Motets***

**James MacMillan (b. 1959)**

Scottish composer James MacMillan completed studies in composition at the University of Edinburgh and Durham University, resulting in a PhD received in 1987. Since this time he has received international acclaim for numerous compositions, including *The Confession of Isobel Gowdie* (1992) and his opera *The Sacrifice* commissioned by the Welsh National Opera in 2007. He served as principal composer and conductor for the BBC Philharmonic from 2000-2009. MacMillan's choral works are influenced by both Scottish traditional music, and liturgical music. His *Strathclyde Motets* are a set of twelve Latin motets for SATB choir, and received the British Composer Award for Liturgical Music in 2008. His intent in composing the works was to create functional communion motets of moderate difficulty for use by ensembles of any level. With inflections of ancient Celtic music, the motets combine the old with the new, creating a powerful setting of these early texts.

### ***Veni Sancte Spiritus*, David Hamilton (b. 1955)**

New Zealand composer David Hamilton maintains an active career as lecturer, tutor, and choral conductor. Notable positions include his post as Deputy Music Director of Auckland Choral Symphonic Choir from 1996 to 2011 and as Composer-in-residence for the Auckland Philharmonia Orchestra 1999-2000. With over 100 works written for choir his music has been widely performed throughout Japan, England, Finland, USA, and Ireland. Written for SSATB choir, *Veni Sancte Spiritus* was completed in 2000 and was the winning work in the University of Bologna choral composition competition.

### **Lera Auerbach (b. 1973, Russia/U.S.A)**

Pianist and composer Lera Auerbach is a much sought after musician, with works being commissioned throughout the world. Following her travels through the USA in 1991, she made the decision to remain in the West. She graduated from the New York Juilliard School in piano (with Joseph Kalichstein) and composition (with Milton Babbitt and Robert Beaser), simultaneously studying comparative literary science at Columbia University. She gave her Carnegie Hall debut in 2002, where she performed her own Suite for Violin, Piano and String Orchestra with Gidon Kremer and the Kremerata Baltica. The international career of this composer, pianist and author continues to flourish. *Psalm 23* (1999) is written for SATB choir performed in Hebrew and is based on the original text from the Hebrew Bible/Old Testament. First performed in 1999, the work is dedicated to Tom Waldeck. *Psalm 130* (1999) is a piece for SATB choir with Latin text and is based on Psalm 130, a Penitential Psalm used in liturgical prayers for the departed in Western liturgical tradition. First performed in 1999, this work is dedicated to Page and Elizabeth Johnson. *Lullaby* (2002) is composed for SATB choir based on William Blake's poem *Cradle Song*. This work was first performed in Vienna by the Vox Humana Chamber Choir in November 2004.

### **“Schaffe in mir, Gott, ein rein Herz” from *Zwei Motetten*, Op. 29**

**Johannes Brahms (1833-1897)**

Completed in July 1860, this three movement motet, a setting of three verses from Psalm 51, received its first performance in Vienna on April 17th 1864, under the direction of Brahms himself. While the motet was a genre well exploited in the Baroque period, its use had declined throughout the Classical era. Brahms maintained an interest in compositional methods and structures of the Baroque and took particular pride in his revival of the motet. In this, he was naturally influenced by the works of J.S. Bach. Each section sets one verse of text from the Psalm. The opening movement presents itself in a formal chorale setting, though buried within one finds compositional treasure: an augmented canon at the octave between soprano and bass. The second movement is a chromatic fugue filled with classic elements of stretto and thematic inversion. The final section, opening with canonic three part textures concludes with yet another fugue filled with canons and sequential scoring; most certainly a vocal challenge! Important to take away from this particular motet, is Brahms' dedication to communicating the power of text. Even with his mastery of contrapuntal writing, his emotional intensity through specific text repetitions is not to be missed.



#### **Four2 (1990) John Cage (1912–1992)**

As one of the leaders of the post-war avant-garde, John Cage is arguably one of the most influential American composers of the 20<sup>th</sup> century. With multiple titles including composer, philosopher, poet, music theorist, artist, and printmaker, he is also a noted pioneer of aleatoric and electronic music. Additionally he was instrumental in the development of modern dance in America, through association with choreographer Merce Cunningham. Teachers included Henry Cowell and Arnold Schoenberg, both noted for musical innovations. Cage is perhaps best known for his 1952 composition 4'33", a three-movement work "performed" without intentional sound. *Four2* was composed in 1990 for SATB chorus, and is one of forty-three "number pieces" composed between 1987 and 1992. The titles indicate the number of performers required for each piece, while the superscript numbers allow for multiple use of the title number. Each vocal section of the four-part choral ensemble is given individual pitches to be sounded within given time indications. The "text" consists of letters that spell the U.S. state name, Oregon.

#### **"Bogoroditse Devo" from *The All-Night Vigil (Vespers)***

##### **Sergei Rachmaninov (1873-1943)**

The all-night vigil is celebrated on the eve of the main feasts of the Orthodox Church. The celebration originally consisted of three separate services to celebrate the spiritual light of Christ as the new light of the approaching day. Rachmaninov's setting of the vigil was written in 1915, amidst the chaos of the First World War. He has used authentic znamenny (from the Slavonic znamia meaning "sign") chants in seven of the movements, with two movements employing Greek chants. The work is dedicated to the scholar Stephan Vasilevitch Smolensky who introduced Rachmaninov to the repertoire of the church. The composition was also considered by many to be a powerful affirmation of nationalism during the war. The title of the work is often translated as simply Vespers, however only the first six of the 15 movements are set from texts from the Russian Orthodox canonical hour of Vespers. It is the sixth movement, "Bogoroditse Devo" which will be performed this evening.

#### **Choral Concerto (1984) 1<sup>st</sup> Mvt Alfred Schnittke (1934–1998, Russia)**

Schnittke was born in 1934 in the Soviet Union. After living for several years in Vienna, he returned to Moscow and attended the Conservatory from 1953-1958. He eventually returned there and taught instrumentation from 1962-1972. He continued in this position with time spent between Moscow and Hamburg and worked as a film composer. Schnittke's output includes nine symphonies, six concerti grossi, four violin concertos, two cello concertos, concertos for piano, a triple concerto for violin, viola and cello, four string quartets, ballet scores, choral and vocal works. His first opera, *Life with an Idiot*, was premiered in Amsterdam (April 1992). Stemming from a uniquely Russian choral tradition, the Concerto for Mixed chorus was completed in 1985 and is composed of four movements. With a seemingly simple harmonic language, Schnittke makes use of multiple voicing divisions and diatonic clusters which envelop the listener in a chromatic density. The texts are from the third chapter of *The Book of Lamentations*, by Grigor Narekatsi, an Armenian monk who lived from 951-1003. The texts were translated into Russian by Naum Grebnev (1921-1988), an author and composer friend of Schnittke. The premiere took place on June 9, 1986 at the State Pushkin's Museum of Fine Arts in Moscow.

**The Madrigal Singers would like to thank the following organizations and individuals for their generous support:**

IMANTA (Latvian Association of Alberta)

The Muttart Foundation

Lewis and Valerie Warke

Great West Life



**UNIVERSITY OF ALBERTA**  
**DEPARTMENT OF MUSIC**



## Madrigal Singers

### **Soprano:**

Sara Brooks  
Anna Chen  
Sherry Giebelhaus  
Kaitlynd Hiller  
Gianna Read  
Sylvia Romanowska  
Katrina Smith  
Alexandra Thompson  
Katrina Townsend  
Leigh Walbaum  
Andrea Vogel

### **Alto:**

Bailey Cameron  
Silken Conradi  
Lana Cuthbertson  
Hilary Davis  
Elizabeth Kreiter  
Kayla MacDonald  
Angela McKeown  
Tammy-Jo Mortensen  
Jennifer O'Donnell  
Rebecca Parsons  
Gloria Wan

### **Tenor:**

RJ Chambers  
David Jeon  
Mark Keeler  
Savio Nguyen  
Arthur Raimundo  
Anthony Wynne

### **Bass:**

Rob Curtis  
Kenneth Ernst  
Kurt Illerbrun  
Jeremy Kerr-Wilson  
Sidney M'sahel  
John Lambert  
Adam Robertson  
Adam Sartore

### **Director:**

Dr. Leonard Radzlaff

## Madrigal Singers Alumni

### **Soprano:**

Shannon Brink  
Tiffany Brulotte  
Isabel Davis  
Annette Martens  
Connie McLaws

### **Alto:**

Irene Apanovitch  
Jane Berry  
Laura Forster  
Shannon Robertson

### **Tenor:**

Adam Arnold  
Levi Chiles  
James Frobb  
Douglas Laver  
John Wiebe

### **Bass:**

Denis Arseneau  
Spencer Marsden  
James Strohschein



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*The University of Alberta  
Department of Music  
Presents:*



*Baroque Violin Sonatas*

*Featuring*

**Paul Luchkow –Violin**

**Marnie Giesbrecht – Harpsichord and organ**

**Josephine van Lier – Cello and viola da gamba**

**Sunday January 20, 2013 8:00 PM**



DEPARTMENT OF  
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UNIVERSITY OF ALBERTA



# *Baroque Violin Sonatas*

*Paul Luchkow – Violin*

*Marnie Giesbrecht – Harpsichord and organ*

*Josephine van Lier – Cello and viola da gamba*

## **PROGRAMME**

Sonata in G major, BWV 1021

*Allegro*

*Vivace*

*Largo*

*Presto*

Johann Sebastian Bach  
(1685-1750)

Sonata Quarta "Unarum Fidium"  
(1664)

Johann Heinrich Schmelzer  
(c.1620-1680)

Sonata in D major, HWV 371

*Andante*

*Allegro*

*Larghetto*

*Allegro*

George Fredric Handel  
(1685-1767)

### **~ INTERMISSION ~**

Passacaglia for Solo violin  
(1674?)

Heinrich Ignaz Franz von Biber  
(1644-1704)

*The last of the Mystery Sonatas (The Guardian Angel)*

Sonata in C major, Op.1 No. 2

*Adagio*

*Corrente*

*Gavotta (Gratioso)*

*Giga (Allegro)*

Jean-Marie Leclair  
(1697-1764)

Sonata Quarta, Op 3, "la Castella"  
(pub. 1660)

Giovanni Antonio Pandolfi Mealli  
(1630-1669/70)

*Admission is free; Donations gratefully accepted to the  
"Organ and Early Music" Area of the Department of Music.*

*Harpsichord, courtesy of Josephine van Lier and Erik Visser,  
is a single manual French harpsichord with 2 8-foot stops and one 4-foot  
stop.*



**Paul Luchkow** is a versatile violinist and violist whose activities cover the range of music from the 17<sup>th</sup> Century to the present day on modern and period instruments. A regular feature of Vancouver's Early Music scene, Paul is a long-time member of the Pacific Baroque Orchestra and appears frequently in concerts for Early Music Vancouver, MusicFest Vancouver and the newly formed Victoria Baroque Players. Paul also performs frequently with the Portland Baroque Orchestra and collaborates with colleagues from all across Canada and the US. A highlight of the last few years has been his work with fortepianist Michael Jarvis and their exploration of Classical and Romantic sonata repertoire on period instruments. Their new recording of Hummel Sonatas (Op. 5) for fortepiano and violin / viola is available on the Marquis Classics label

A versatile musician, **Josephine van Lier** is equally at ease on baroque cello, five-string violoncello piccolo, seven-string bass viola da gamba, or tenor or treble gamba as on their contemporary counterparts, using instruments and bows whose designs, construction and material span over 400 years in origin; from the gut strings of her baroque cello to her 1870 cello and the space-age material of her carbon-fibre cello. Josephine has garnered worldwide critical acclaim for her four-disc recording of the Bach cello suites in leading publications around the world (including "Editor's Choice", five-star rating from London's "Early Music Today"). A passionate and active soloist and chamber musician, Josephine performs throughout North America, Asia and Europe; she is cellist in the Strathcona String Quartet. Founding member and president of *Early Music Alberta*, Josephine van Lier is a strong advocate for historically informed performance practices of early music. *She is recipient of the "Celebration of Women in the Arts Award" from the Edmonton Arts Council.*

**Marnie Giesbrecht** has performed in major cities, universities and music festivals throughout Canada, the United States, South Africa, Europe and Asia. A versatile keyboard artist, she performs regularly as organ soloist, chamber musician and collaborative keyboard artist on harpsichord, organ and piano. Educated at the University of Alberta, the Eastman School of Music (Roch. NY), and the Mozarteum (Salzburg, Austria), Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Chamber Music, Early Music Ensemble, Keyboard Literature and other courses. With Joachim Segger, Marnie Giesbrecht performs and records a variety of original, commissioned and arranged works as *Duo Majoya* ; and directs the music at First Presbyterian Church, Edmonton where they oversaw the restoration and renovation of the 1909 Casavant organ. A founding member of Early Music Alberta (2010-2011), Marnie chairs the Davis Trust Advisory Committee, the Edmonton RCCO and the "Organic" (Organ in Concert) Series. She is delighted to host Paul Luchkow and Josephine van Lier at the University of Alberta.

#### UPCOMING EVENTS:

Monday January 28 Music at Noon: Organ and Early Music  
Convocation Hall, University of Alberta

Friday, February 8, 2012 - 8pm HANDEL

Presented by **Early Music Alberta**

A concert featuring the music of Handel by

**Jolaine Kerley** and **Sarah Schaub**, soprano

**Josephine van Lier**, viola da gamba and baroque cello

**Naomi Delafield**, baroque violin

**Marnie Giesbrecht**, harpsichord

April 12-14, 2013

3rd annual Early Music festival

Presented by Early Music Alberta



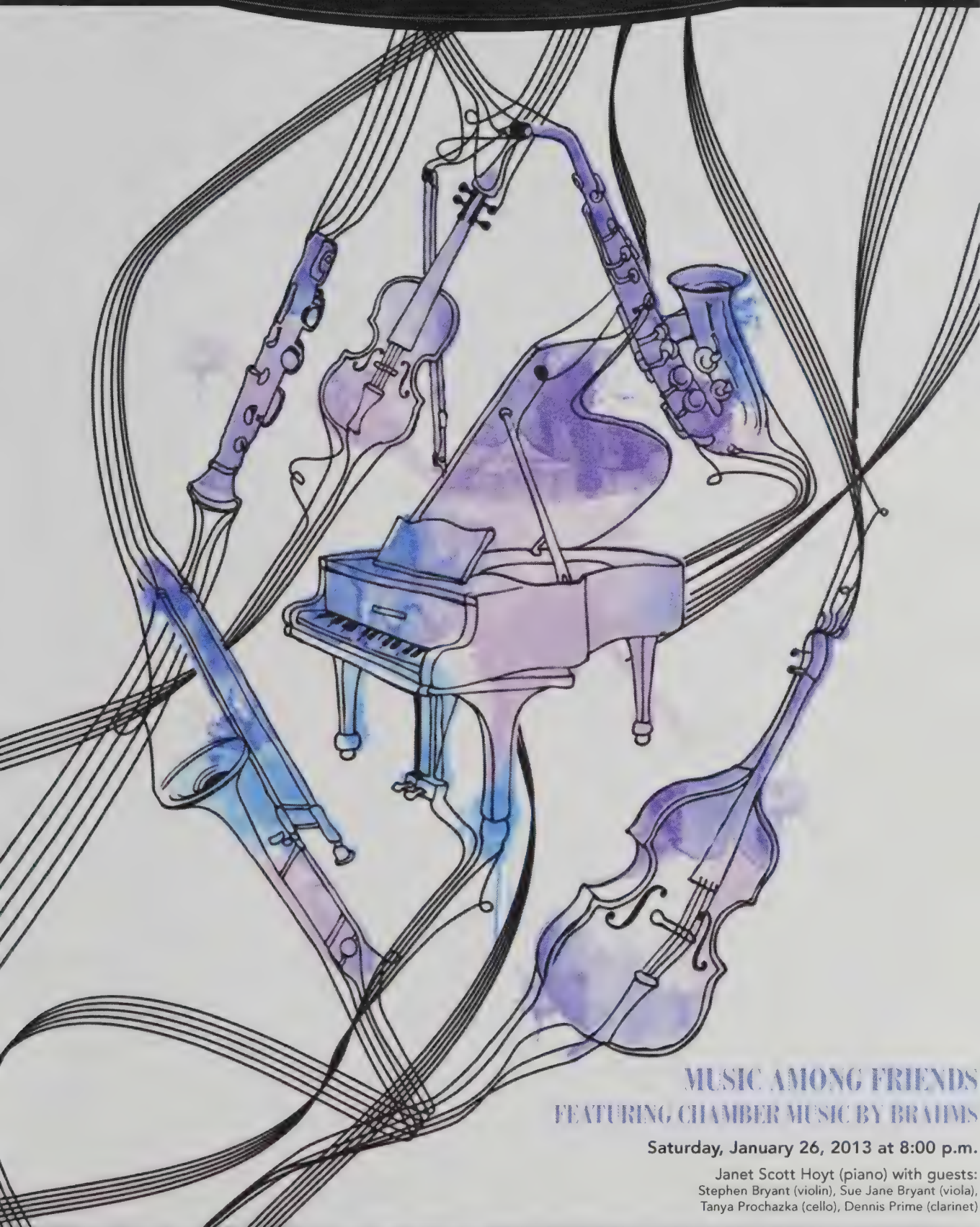
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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC  
**MUSIC AT CONVOCAATION HALL**



**MUSIC AMONG FRIENDS**  
**FEATURING CHAMBER MUSIC BY BRAHMS**

Saturday, January 26, 2013 at 8:00 p.m.

Janet Scott Hoyt (piano) with guests:  
Stephen Bryant (violin), Sue Jane Bryant (viola),  
Tanya Prochazka (cello), Dennis Prime (clarinet)



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# *Music Among Friends*

*Stephen Bryant, violin; Sue Jane Bryant, viola;  
Dennis Prime, clarinet; Tanya Prochazka, cello;  
Janet Scott Hoyt, Piano*

## **PROGRAMME**

Quartet Opus 47 in E flat major  
(1842)

Robert Schumann  
(1810- 1856)

*Sostenuto assai: Allegro ma non troppo  
Scherzo : Molto vivace  
Andante cantabile  
Vivace*

Suite from L'Histoire du Soldat  
(1918)

Igor Stravinsky  
(1882-1971)

*March du Soldat  
Le violon du Soldat  
Petit concert  
Tango-Valse-Rag  
La danse du Diable*

## **~INTERMISSION~**

Quartet Opus 60 in C minor  
(1875)

Johannes Brahms  
(1833- 1897)

*Allegro non troppo  
Scherzo: Allegro  
Andante  
Finale: allegro comodo*

## **Biographies:**

**Stephen Bryant** is a violinist known for his passion and enthusiasm for music.

Since 1992 he has lead a series of string quartet concerts down the Colorado River on a fifteen day river raft expedition, performing in the great natural amphitheatres of the Grand Canyon. Originally from Long Beach, California, Steve was a member of the Los Angeles Chamber Orchestra under Neville Marriner, and Concertmaster of the YMF Debut Orchestra under Calvin Simmons. Later moving to Edmonton, Alberta, Steve served as Principal Second Violin of the Edmonton Symphony Orchestra, and lead the Debut Quartet, representing Canada in the 1986 Banff International String Quartet Competition. He joined the Calgary Philharmonic in 1990 where he served in both violin sections, and as Assistant Concertmaster. There Steve formed the Beau Quartet which recorded Nielsen and Sibelius quartets for the Arktos label. Steve was invited to play Principal Second of Malaysian Philharmonic Orchestra in their inaugural season under Music Director, Kees Bakels, and enjoyed living in Malaysia, collaborating with musicians from thirty one different countries. A few years later Steve won the position of Principal Second Violin of the Sydney Symphony Orchestra under Edo DeWaart. Steve is presently a member of the Seattle Symphony Orchestra, and is in demand for chamber music performances, and recording sessions for film and new composers.



**Sue Jane Bryant** was born in New York and raised in the California Bay Area. Her early violin instruction was with William Whitson, while she was a member of the Palo Alto Chamber Orchestra. She earned a Bachelor of Music degree in Violin Performance from California State University Fullerton as a student of Kenneth Goldsmith and Glenn Dicterow. Sue Jane was a member of the Young Musician's Foundation Debut Orchestra and the Pasadena Chamber Orchestra in Los Angeles. Sue Jane continued violin studies with Manuel Compinsky in Los Angeles who interested her in the viola. After winning a violin position in the Edmonton Symphony Orchestra, Sue Jane spent a summer studying with Lillian Fuchs at the Banff Centre for the Arts and thereafter won a position with the viola section of the ESO. She was a member of that orchestra for eight years before joining the Calgary Philharmonic Orchestra as Assistant Principal Viola, a position she held until 2002. Sue Jane served as Sub-Principal Viola in the inaugural season of the Malaysian Philharmonic Orchestra in 1998 under Music Director Kees Bakels. In 2002 Sue Jane moved to Seattle where she has performed with the Seattle Symphony, Oregon Symphony, Vancouver Symphony, and Pacific Northwest Ballet Orchestras. She has performed with the Seattle Chamber Players, the Metropolitan Quartet and on the Soundbridge Young Composers Series. As a chamber musician, Sue Jane was a participant in the 1986 Banff International Quartet Competition as violist of the Debut Quartet, and is presently violist of the Beau Quartet, which has recorded on the Arktos label the quartets of Sibelius and Nielsen as well as Canadian composers Bachmann and Andrix. Sue Jane has performed in the master classes of Karen Tuttle, Kim Kashkashian, Martha Strongin Katz, Tom Rolston, Janos Starker, and Menachem Pressler at the Banff Centre for the Arts. As soloist she has performed with her husband, violinist Stephen Bryant, the Mozart: Sinfonia Concertante and the Bach: Brandenburg Concerti 3 and 6 with the Calgary and Malaysian Philharmonic Orchestras. Sue Jane is a dedicated teacher with a private studio on Bainbridge Island.

**Dr. Dennis Prime** is a well known clarinetist, conductor, educator and arts administrator. He has served as Dean of Music at the renowned New World School of the Arts in Miami, Florida as well as on the faculties of Northwestern University in Evanston, Illinois, the University of Wisconsin in Madison, the University of Alberta in Edmonton and served as the Director of Canada's 2nd largest music school, Alberta College Conservatory for over 15 years. He has performed as soloist, conductor and chamber musician throughout the world including North America, South America, Europe, Asia and Australia. He has served as guest conductor for several North American festivals and music workshops and continues to research and commission quality repertoire for a wide variety of ensembles. He has judged several major festivals and is in constant demand as a clinician and adjudicator. He founded the Canadian Cantando Festivals which promote ensemble participation in a non-competitive atmosphere at great concert halls in Western Canada and currently involve over 5000 participants annually. An extra player with the Edmonton Symphony for over 25 years, he also conducted the ESO for many years in a variety of programs. He founded the Edmonton Wind Sinfonia and conducted that group for over 25 years as well as introducing Edmonton to a variety of contemporary wind repertoire and introducing several outstanding soloists from around the world. As well he has conducted most Canadian provincial honour bands (many more than once) and done numerous residences at Universities in both Canada and the USA. An avid chamber musician, he has recorded over 30 programs for the CBC including performing on recorder with the Plumber's Union, on saxophone with the Edmonton Saxophone Quartet and on clarinet and basset horn for endless combinations of chamber musicians. As well he was a well-known "doubler" and played in the pit at the Citadel Theatre for more than a decade's worth of musicals. Dennis is not only well known as a classical player but pursued jazz during his college years and played frequently in the Big Miller Band and other jazz groups earlier in his career. As a teacher, his ensembles won national and international awards, including three wins at the prestigious "Essentially Ellington" Festival in New York run by Wynton Marsalis. Dennis currently divides his time between Edmonton, Alberta and Miami, Florida where he pursues a variety of musical and non-musical activities [www.duomajoya.com](http://www.duomajoya.com).



Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She completed postgraduate studies at the University of Alberta with Robert Stangeland, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler. A highly sought-after collaborative pianist, she has performed with many internationally renowned artists during the course of her career. These include violinists Sydney Harth, Oskar Shumsky and Martin Riseley; flautists Robert Aiken and Jeanne Baxtresser; horn players Barry Tuckwell and David Hoyt; and cellists Shauna Rolston, Tanya Prochazka and Tsuyoshi Tsutsumi. Among her many performances are premières of works by composers Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz. During the fall of 2005, she toured Europe playing concerts in Paris, London and Prague. An active recording artist, her recordings include a CD with her husband David Hoyt and violinist Erika Raum featuring horn trios by Johannes Brahms and Canadian composer Elizabeth Raum. Other CD projects are: "The Passionate Englishman" with cellist Tanya Prochazka; "From the Library of Joseph Szigeti" with violinist Guillaume Tardif, and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra. Her most recent undertaking is a recording of the Brahms Sonatas for Piano and Violin with violinist Martin Riseley that was released in 2012. In 1998, Janet Scott Hoyt joined the piano faculty at the University of Alberta where she supervises a graduate program in piano pedagogy. An award-winning teacher, her interest and expertise in educating young musicians results in frequent invitations from across the country for workshops, masterclasses and festival adjudicating.

Born in Melbourne Australia, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. After performing for several years with Ensemble 1 of Vienna throughout Europe, the Middle East, Asia and Australia, Ms. Prochazka moved to London, England in 1978 where she was principal cellist with the Scottish Baroque Orchestra, the London Mozart Players and the English Sinfonia, and performed in the Philharmonia Orchestra and for the Royal Shakespeare Company. She taught at the Royal Academy of Music and the Guildhall School of Music and was active as a soloist and chamber musician. In 1986 Ms. Prochazka moved to Edmonton, Canada. Subsequently, in 1998, she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta where she has conducted the main symphonic repertoire as well as opera and large choral works. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Tanya is a frequent performer at chamber music festivals in Canada including Pender Harbour, Sooke and Prince Edward County. Recent highlights of her career include a cello and piano recital at Weill Hall, Carnegie Hall in New York with pianist Sylvia Shadick Taylor, world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin, Sylvia Shadick Taylor, Milton Schlosser and Janet Scott Hoyt.



**UNIVERSITY OF ALBERTA**  
**DEPARTMENT OF MUSIC**



## **UPCOMING DEPARTMENT EVENTS:**

### **Harmoniemusik: From the 18<sup>th</sup> Century**

Dennis Prime, Conductor and friends- featuring faculty and students from the Music Department performing wind music from the 18th Century including octets by Haydn, Mozart and Beethoven

Saturday, February 2, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

### **University Symphony Orchestra**

Brrrahms (February, get it?)

Conductor: Petar Dundjerski

Monday, February 4, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

### **Breaking New Paths for the Violin**

Featuring:

Guillaume Tardif (violin)

And Roger Admiral (piano)

Saturday, February 9, 2013 8:00 PM

Convocation Hall

Tickets: Students \$10/ Adults \$20/ Seniors \$15

### **Symphonic Wind Ensemble and Concert Band**

Present a program of 20<sup>th</sup> – century band arrangements, with special high school guests – the Northern Alberta Honour Band.

Conductor: Dr. Dennis Prime

Monday, February 10, 2013 2:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15







*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCAATION HALL



## ***Harmoniemusik***

*From the 18<sup>th</sup> Century*

*Wind Octets of Haydn, Beethoven and Mozart*

**Conductor: Dr. Dennis Prime**

*Featuring:*

*Faculty and Students form the Department of Music*

**Saturday February 2, 2013 8:00 PM**



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



*Harmoniemusik:  
From the 18<sup>th</sup> Century  
"Wind Octets of Haydn, Beethoven and Mozart"*

**PROGRAMME**

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*Rondino*

Ludwig van Beethoven

*Divertimento #1*

Pleyel (attrib. Haydn)

Allegro con Spirito  
Chorale St. Antoni  
Minuetto  
Rondo

*Selections from the Marriage of Figaro*

Wolfgang Amadeus Mozart

L'Introduzione  
Porgi amore  
Non piu andrai  
Voi che sapete  
Dove sono  
Ecco la marcia

~ INTERMISSION ~

*Divertimento II for 2 clarinets & bassoon*

Wolfgang Amadeus Mozart

Allegro  
Menuetto  
Larghetto  
Menuetto  
Rondo

*Serenade #11, K. 375*

Wolfgang Amadeus Mozart

Allegro maestoso  
Menuetto  
Adagio  
Menuetto  
Allegro

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UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC



# Programme Notes:

## Opening Notes:

One of the most engaging features of musical life in the Classical period was music written for a wind band, so-called *Harmoniemusik*. Many aristocratic patrons in the palaces of German-speaking Europe employed a *Harmonie*, typically an ensemble of pairs of oboes, clarinets, horns and bassoons, to provide musical entertainment as an alternative to orchestral music, especially at meal times; this practice is represented on the operatic stage in the famous supper scene in Mozart's *Don Giovanni*. Indeed, by the turn of the eighteenth century it was more common for patrons to employ a group of wind players than a full orchestra. Gradually in the following decades, as aristocratic patronage slowly gave way to public patronage, *Harmoniemusik* lost its appeal and by 1840 it had become a forgotten repertory. It had been a vast repertory consisting of original works by Haydn, Mozart, Beethoven and others alongside an even larger body of resourceful arrangements of orchestral music, popular operas and oratorios. For instance, in 1804, the leading music dealer in Vienna, Johann Traeg, was able to offer over 170 *Harmonie* works for purchase or for hire.

## Rondino:

The Bonn court where Beethoven grew up had an orchestra of over forty players, from whose members a *Harmonie* was established. As a fledgling composer anxious to explore the range of contemporary composition, it was only natural that he should compose music for this ensemble. The Octet- Beethoven's title was the more customary 'Parthie' - was composed in 1792. The Rondino- Beethoven's title was 'Rondo' - was composed at the same time, as an alternative finale to the larger work. 1792 was a decisive year in Beethoven's career. It had been decided that he should journey to Vienna to receive lessons from Haydn, after which he was to return to Bonn to resume his life as a dutiful court musician. Invading French forces compelled the evacuation of the Bonn court and precipitated Beethoven's decision to stay in Vienna. Along with other recent compositions he had taken the Octet and Rondino to Vienna for Haydn's approval; both were revised under his teacher's guidance. Even though there is no direct evidence that Beethoven promoted performances of these works in Vienna, it is difficult to believe that they remained unplayed in a city where the demand for such music was insatiable. On the other hand it is certainly true that he never contemplated publishing the music. The two works were first published posthumously, in 1830, when they acquired the titles of 'Octet' and 'Rondino.' The alternative finale to the Octet, the Rondino, is quite a different movement, *andante* rather than *presto* and making a special feature of one sonority, that of the horn. It is this instrument that is mainly associated with the simple but haunting principal theme. Even more ear-catching is the conclusion of the movement: a passage in free tempo for two horns, with magical use of echo phrases and - very rare at this stage in the development of the instrument - muted sounds.

## Divertimento #1:

Best known as the opening theme in Brahms' *Variations on a Theme of Haydn* for orchestra, the 2<sup>nd</sup> movement "Chorale St. Antoni" is actually not by Haydn at all. Brahms found the melody in an 18<sup>th</sup>-century *Feldparthie* (wind octet) whose manuscript had been discovered by his musicologist friend, Carl Ferdinand Pohl, the author of the first scholarly biography of Haydn. Pohl attributed this octet to Haydn, though modern research ascribes it to Haydn's student Ignaz Pleyel. In any case, the melody itself is neither Haydn nor Pleyel but a traditional chorale. The 4 movement work is rather like the Mozart Serenade #11 in that each movement remains in the same key – in this case, Bb (a friendly key for the 5 keyed oboe and clarinet of the time!). While much is known about Haydn's writing for winds including an octet for *Harmoniemusik*, much less is known about the works and the life of Ignace Pleyel, the most likely composer of tonight's music. Pleyel was born in Ruppersthal in Lower Austria, the son of a schoolmaster named Martin Pleyel. He was the 24th of 38 children in the family.<sup>[1]</sup> While still young, he studied with Johann Baptist Vanhal, and from 1772 he became the pupil of Joseph Haydn in Eisenstadt. As with Beethoven, born 13 years later, Pleyel benefited in his study from the sponsorship of aristocracy, in this case Count Ladislaus Erdödy (1746–1786). Pleyel had a close relationship with Haydn, who considered him to be his most talented student. Pleyel is one instance of the phenomenon of a composer who was very famous in his own time but presently obscure. Keefe (2005) describes a "craze for his music c. 1780–1800", and quotes a number of contemporary witnesses to this surge.



For instance François-Joseph Fétis wrote, "What composer ever created more of a craze than Pleyel? Who enjoyed a more universal reputation or a more absolute domination of the field of instrumental music? Over more than twenty years, there was no amateur or professional musician who did not delight in his genius."<sup>[12]</sup> In his own time, Pleyel's reputation rested at least in part on the undemanding character of his music. A reviewer writing in the *Morning Herald* of London (1791) said that Pleyel "is becoming even more popular than his master [Haydn], as his works are characterized less by the intricacies of science<sup>[13]</sup> than the charm of simplicity and feeling."<sup>[14]</sup> Pleyel continues to be known today as a composer of didactic music: generations of beginning violin and flute students, for example, learn to play the numerous duets he wrote for those instruments.

### **Marriage of Figaro:**

Thanks to performances, recordings, movies, television commercials, and of course Mozart's creative genius, the music in *The Marriage of Figaro* today has become more popular than ever. Of all Mozart's operas, *The Marriage of Figaro* probably contains the greatest number of recognizable melodies, from the vivacious, sprightly Overture to the humorous "Non piu Andrai" to the tender "Deh vieni non tardar." In 1791, six years after the premiere of *The Marriage of Figaro*, Johann Nepomuk Wendt (1745-1801) transcribed 15 numbers from the opera. Arrangements of this sort were the rage at the end of the 18th and beginning of the 19th century, and in essence made the music heard in the opera house accessible to more people. Clearly it was easier to put together an ensemble of eight or nine players than to gather a full orchestra, soloists, a chorus, and a conductor for a complete opera performance. Mozart's glorious music translates beautifully to the blended sounds of eight woodwinds, and double bass

### **Divertimento II for 2 clarinets & bassoon:**

A number of composers of the classical period wrote for the basset horn, and the famous 18th-century clarinetist Anton Stadler, as well as his younger brother Johann, played it. Wolfgang Amadeus Mozart was by far the most notable composer for the basset horn, including three basset horns in the *Maurerische Trauermusik* (Masonic Funeral Music), K. 477, and two in both the *Gran Partita*, K. 361, and the *Requiem*, K. 626, and several of his operas, like *Die Entführung aus dem Serail*, *La Clemenza di Tito* which features Vitellia's great aria "Non più di fiori" with basset-horn *obbligato*, and *Die Zauberflöte*, where they prominently accompany the *March of the Priests*, as well as chamber works. He wrote dozens of pieces for basset horn ensembles. (His Clarinet Concerto in A Major, KV 622, however, appears originally to have been written for a clarinet with an extended lower range, a basset clarinet in A, though there is an earlier version of part of the first movement, KV 621b in the Köchel catalogue of Mozart's works, scored for G basset horn and pitched a major second lower, in the key of G major.) Other early works for basset horn include a concerto for basset horn in G and small orchestra by Carl Stamitz, which has been arranged for conventional basset horn in F (it has been recorded on this instrument by Sabine Meyer), and a concerto in F by Heinrich Backofen.

Tonight's five movement (all very short) Divertimento was originally written for 3 basset horns (from a collection of 5 complete Divertimenti for this instrumentation) and re-arranged for 2 clarinets and bassoon.

### **Serenade in E-flat Major, K. 375 (B & H no. 11):**

This work is the first of the three great wind serenades. It was originally composed for six instruments- pairs of clarinets, horns, and bassoons- and the precise circumstances of its composition are described in an oft-quoted letter written by Mozart to his father on November 3, 1781. In it, Mozart states that the work was composed for St. Theresa's Day (October 15, 1781) and describes how the musicians performed the work several times in different locations, and how they pleasantly surprised him below his window with the first chord in E-flat, just as he was undressing for bed. The date of Mozart's transcription of the work into a work for standard *Harmonie*, through the addition of two oboes, is unknown. A letter to his father dated July 27, 1782, in which Mozart apologizes for not delivering a serenade for the *Haffner* family he had long promised - part of which became the "Haffner" Symphony, K. 385 - states as an excuse for the delay that "I had to compose quickly a *Nacht Musique* but only for *Harmonie*". Alfred Einstein took this to be a reference to the Serenade in C minor, K. 388, and he renumbered the work to K. 384a in the third edition of the Köchel catalogue (1937) on the basis of this sentence.



### **Serenade in E-flat Major, K. 375 (B & H no. 11) Continued:**

Marius Flothuis has pointed out, however, that the serious character and the careful working out of the C minor serenade makes it most unlikely that Mozart could have been referring to such a somber and learned work as a mere entertainment piece. It is far more probable that the remark refers to a hasty reworking of K. 375 for octet. (K. 388 was probably composed in 1782, but perhaps even later as suggested by the watermarks of the autograph.) In making his transcription, Mozart partially wrote out a new score, and partially entered changes into the original sextet version. The work has many unusual features. Its opening fanfare - a series of repeated chords on the tonic in E-flat- immediately catches the ear. The sound of this single chord is projected into one of Mozart's few single-key pieces: all four of the remaining movements are also in E-flat! The fact that Mozart avoids fatiguing the listener with a surfeit of the same sonorities, in music with a necessarily limited dynamic and instrumental range, bears eloquent testimony to his genius. The richness of the trio to the first minuet - and its length - demonstrates that by this point in his artistic journey, Mozart insisted that even entertainment music rise above chatty superficiality. As is so often the case with Mozart, it is the slow movement, at the center of the work's structure, whose warmth of sentiment forms the crown of the serenade. Closing one's eyes today during an outdoor performance of this work, it is easy to picture the evocative atmosphere of Vienna in the 1780s forever idealized in works such as this.

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### **Performers:**

Lidia Khaner, Noelle Byer – Oboes  
Julianne Scott, Joshua Iverson, Andrea Tarnawsky – Clarinets  
Diane Persson, Emily Tam, Pablo Montes – Bassoons  
Allene Hackleman, Peter Clark – Horns  
Jan Urke – Double Bass  
Dennis Prime – Conductor

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### **UPCOMING DEPARTMENT EVENTS:**

#### **University Symphony Orchestra**

Brrraahms (February, get it?)

Conductor: Petar Dundjerski

Monday, February 4, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

#### **Breaking New Paths for the Violin**

Featuring:

Guillaume Tardif (violin)

And Roger Admiral (piano)

Saturday, February 9, 2013 8:00 PM

Convocation Hall

Tickets: Students \$10/ Adults \$20/ Seniors \$15

#### **Symphonic Wind Ensemble and Concert Band**

Present a program of 20<sup>th</sup> – century wind music,  
with special high school guests – the Northern Alberta Honour Band.

Conductor: Dr. Dennis Prime and Dr. Angela Schroeder

Monday, February 10, 2013 2:00 PM

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*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCATION HALL



## ***Breaking New Paths for the Violin***

*Featuring:*

***Guillaume Tardif, Violin***

***Roger Admiral, Piano***

**Saturday February 9, 2013 8:00 PM**



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# *Breaking New Paths for the Violin*

## *Guillaume Tardif, Violin*

### *Roger Admiral, Piano*

## **PROGRAMME**

Mythes, Op. 30  
(1921)

Karol Szymanowski  
(1882-1937)

- I. La Fontaine d'Arethuse*
- II. Narcisse*
- III. Dryades et Pan*

Duo Concertant  
(1931)

Igor Stravinsky  
(1882-1971)

- Cantilène*
- Eglogue I*
- Eglogue II*
- Gigue*
- Dithyrambe*

~ Intermission ~

Première Sonate  
(1921)

Béla Bartók  
(1881-1945)

- I. Allegro appassionato*
- II. Adagio*
- III. Allegro molto*

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## **Biographies:**

**Guillaume Tardif** (Doctor of Musical Art, Eastman School, University of Rochester) is Associate Professor and Area Coordinator for Chamber Music and Strings at the Department of Music, University of Alberta. He is an active concert violinist, performing in Canada and abroad as soloist and chamber musician -recently at Carnegie Hall in Paganini's 24 Caprices. His research also takes the form of recording productions and violin compositions. His main areas of teaching are violin, chamber music, string literature and string pedagogy. He also teaches for the Kule Institute and the School of Business ('Culture and Creativity from the Music and Business Perspectives). In the summer of 2012, he was a guest professor at the University of Innsbruck (Austria) and at two international music festivals in Italy and the US. Among other ongoing projects, he is president of the Alberta String Association and leads the Enterprise String Quartet project (for which he was nominated for a TELUS Courage to Innovate Award, City of Edmonton). In recent years, he was the recipient of many grants from various agencies, such as Killam, Skarin, Edmonton Community Foundation, and Alberta Foundation for the Arts.



Canadian pianist **Roger Admiral** performs solo and chamber music repertoire spanning the 18th through the 21st century. Known for his dedication to contemporary music, Roger has commissioned and premiered many new compositions. The current concert season includes recent piano music of Howard Bashaw performed in Jersey City, Toronto, Guelph, Kitchener, Calgary and Edmonton, and engagements with Ensemble 1534 (Ottawa) and Plexoos Ensemble (Edmonton.) Recent performances include the complete piano music of Iannis Xenakis for Vancouver New Music, solo recitals of Canadian music in Hungary, with violinist Guillaume Tardif in Budapest, Innsbruck, New York City, Seoul and Fribourg (Switzerland), and a concerto with Toronto's New Music Concerts. In 2014 Roger will perform Gyorgy Ligeti's Piano Concerto with the Victoria Symphony. Roger holds degrees from the University of Western Ontario and University of Alberta. His main teachers were Virginia Blaha, Peter Smith, Arthur Rowe and Helmut Brauss. Roger also studied Lied-duo with Charles Spencer and Paul Schilawsky at the Mozarteum in Salzburg.

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### **UPCOMING DEPARTMENT EVENTS:**

#### **Symphonic Wind Ensemble and Concert Band**

Present a program of 20<sup>th</sup> – century wind music,  
with special high school guests – the Northern Alberta Honour Band.

Conductor: Dr. Dennis Prime and Dr. Angela Schroeder

Monday, February 10, 2013 2:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

#### **Trio Voce**

Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello,  
present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.

Saturday, March 2, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

#### **Faculty Composers Concert**

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and  
Dr. Andriy Talpash present *Ultra*, a program of innovative  
new sonic experiments.

Friday, March 22, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15



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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

# MUSIC AT THE WINSPEAR



2013

## WINDS AND WINSPEAR

February 10, at 2:00 p.m.

Symphonic Wind Ensemble; Concert Band; with special guests  
the Northern Alberta Honour Band. Conductor: Dennis Prime



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# PROGRAMME

## *Northern Alberta High School Honour Band*

Third Suite Robert Jager  
    *March*  
    *Waltz*  
    *Rondo*

Memento\* Travis Cross

Continuum Robert Buckley

## *University of Alberta Concert Band*

Joy Revisited Frank Ticheli

~Interval~

## *University of Alberta Concert Band and Symphonic Wind Ensemble*

Incantation & Dance Frank Ticheli

~Intermission~

## *University of Alberta Symphonic Wind Ensemble*

Saxophone Concerto Paul Creston

II

III

Kendra Heslip, Saxophone  
Chee Meng Low, Conductor

Equus Eric Whitacre

Michael Clark, Conductor

Pershing Concerto Elizabeth Raum

*Allegro Moderato*

*Andante*

*Allegro non Troppo*

John McPherson, Euphonium

Yiddish Dances Adam Gorb

*Khosidi*

*Terkische*

*Doina*

*Hora*

*Freylachs*

~Interval~

## *University of Alberta Symphonic Wind Ensemble and The Northern Alberta High School Honour Band*

Selections from the Danserye Tielman Susato

*La Morisque*

Arr. Dunnigan

*Ronde & Salterlle*

*Pavane: La Battaile*

\* Canadian Premier



## CONCERT BAND PERSONNEL 2012/13

### FLUTE 1

Choi, Sarah  
Edwards, Darilyn  
Gibson, Taryn  
Hlushak, Rachelle  
Litwin, Kendra  
Muckle, Jessica  
Perkins, Javielle  
Simpson, Tara  
Yin, Betty  
Zhang, Jieyun

### FLUTE 2

Brown, Claire  
Gagnon, Lauren  
Guzzo, Caitlin  
Kim, Maria  
Kim, Rosa  
Larocque, Olivia  
Leyton, Antoinette  
Mayer, Andrea  
Mears, Heather  
Melnik, Kate  
Renaud, Rachelle  
Tompkins, Kathleen  
Wong, Patricia

### OBOE

Thompson, Alexandra

### BASSOON

Alpern, Samantha

### CLARINET 1

Harris, Natasha  
Shaw, Tia  
Tse, Tiffanie

### CLARINET 2

Brown, Katharine  
Davies, Kim  
Lake, Eldon  
Spence, Nicole  
Stock, Heather  
Walker, Erin

### CLARINET 3

Greening, Brittany  
Johnson, Gabrielle  
Lee, Christine  
Ready, Emily  
Warnock, Amanda  
**BASS CLARINET**  
Gabrielson, Shyla  
Phillips, Sonia

### ALTO SAXOPHONE

Brooks, Sean  
Fuchu, Frank  
Lam, Christine Torok, Erica

### TENOR SAXOPHONE

Alferez Jimenez, Guillermo  
Manalili, Danielle

### BARITONE SAXOPHONE

Carter, Elias

### TRUMPET 1

Groten, Sean  
Madell, Cole

### TRUMPET 2

Doram, Scott  
Kaluzniak, Robin  
Lindemulder, Eric  
Logar, Emily

### TRUMPET 3

Berkes, Thomas  
Deas, Aaron  
Garbowska, Kasia

### HORNS

Barnett, Corinne  
Dauphinais, Paul  
Deas, Alison  
Frenette, Julienne  
Hoehne, Jessica

### TROMBONES

Brost, Nolan  
Feuer, Devin  
Hashimoto, Emi

### EUPHONIUM

Francis, Sonja  
Hodge, Kristin

### TUBA

Roch, Samantha

### DOUBLE BASS

Hauck, Taylor

### PERCUSSION

Calder, Brianna  
Carlson, Rebecca  
Chung, Amanda  
Dunsmore, Garrett  
McWeeny, Robbie  
Tremblay, Julia



**UNIVERSITY OF ALBERTA**  
**DEPARTMENT OF MUSIC**



## ***University of Alberta Symphonic Wind Ensemble***

### **Flute:**

Philippe de Montigny - Edmonton, AB  
Katherine Griffith - Sherwood Park, AB  
Lara Hyde - Lacombe, AB  
Crystal J. Kegler - Ardrossan, AB  
Jessica Rogers - Edmonton, AB

### **Oboe:**

Noëlle Byer - Edmonton, AB  
Brenna Hardy - Edmonton, AB

### **Bassoon:**

Emily Tam - Hong Kong  
Arland Mark - Victoria, BC

### **Clarinet:**

Katherine Brice - Luseland, SK  
James Bures - Edmonton, AB  
Samuel He - Edmonton, AB  
Joshua Iverson - Wainwright, AB  
Chee Meng Low - Kuala Lumpur, Malaysia  
Jessica Ornella - Sylvan Lake, AB  
Jacob Struzik - Edmonton, AB  
Andrea Tarnawsky - Sherwood Park, AB

### **Saxophone:**

Kayla Chambers - Red Deer, AB  
Gavin Goodwin - Edmonton, AB  
Kendra Heslip - Okotoks, AB  
Eric Toombs - Okotoks, AB

### **Trumpet:**

Ian Kerr - Devon, AB  
Mackenzie May - Calgary, AB  
Dylan Reap - Edmonton, AB  
Heather Richard - Edmonton, AB  
Sarah Roberts - Edmonton, AB  
Glenn Skelton - Calgary, AB  
Chris Young - Fort St. John, BC

### **Horn:**

Peter Clark - Onoway, AB  
Miranda Marks - Sioux Falls, USA  
Cole VanDerVelden - St. Albert, AB

### **Trombone:**

Lynn Atkin - Edmonton, AB  
Jack Erdmann - Edmonton, AB  
Alden Lowrey - Edmonton, AB

### **Euphonium:**

Dylan Podkowka - Edmonton, AB  
Katherine Schäfers - Mornville, AB

### **Tuba:**

Raymond Basaraba - Ardrossan, AB  
Michael Gust - Edmonton, AB

### **Percussion:**

Conrad Auch - Calgary, AB  
Will Brophy - Edmonton, AB  
Amanda Chung - Edmonton, AB  
Allyson MacIvor - St. Albert, AB  
Julia Tremblay - Bonnyville, AB  
Adam Niemetz - Edmonton, AB

### **Piano:**

Da Young Yoon - Edmonton, AB

### **Harp:**

Samantha Spurrier - Edmonton, AB

### **Director:**

Dr. Dennis Prime

### **Graduate Assistant Conductor:**

Michael Clark

## **UPCOMING DEPARTMENT EVENTS:**

### **Trio Voce**

Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello, present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.

Saturday, March 2, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

### **Faculty Composers Concert**

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and Dr. Andriy Talpash present

*Ultra*, a program of innovative  
new sonic experiments.

Friday, March 22, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15



## The Northern Alberta High School Honour Band

### **Flute:**

Danica Elloran  
Tionna Berlin  
Monica Letwiniuk  
Dianne Mae Ayrar  
Justin Daza  
Autumn Aginas  
Lena Krause  
Emily Casavant  
Rynnelle Wiebe  
Emma Olldford  
Jessica Heath  
Ashleigh Dickson

### **Oboe:**

Che-Min Lee  
Selena Ryder  
Haley Blomquist  
Zofia Stefanicki  
Haley Jenkins-Crumb

### **Bassoon:**

Clay Wyght

### **Clarinet:**

Drew Bremault  
Justine Lai  
Sarah Willette  
Thomas Kube  
Tayler Brenault  
Nicholas Stuhec  
Ben Mercer  
Wendy Lin  
Nadya Ajani  
Natalie Demmon  
Chelsea Wilkeslieski  
Sabrina Belland  
Leah Sieg

### **Bass Clarinet:**

Mathew Robertson  
Anna Zimmerman  
Taylor Johnston  
Liam Beaudette

### **Alto Saxophone:**

Frederic Mack  
Hanna Jevne  
Leonza Huber  
Hannah miller  
Kendra Himmelspach  
Rowan Unser

### **Alto Saxophone:**

Jori Hamilton  
Griffin Tweedy  
Emily Lambert  
Leighton Fenske  
Mark Vickers  
Dara Cave  
Curtis Mokry  
Emily McNamara  
Jared Ohman

### **Tenor Saxophone:**

Adam Vanderwekken  
Tess Stolzenbach  
Kieran Downs

### **Baritone Saxophone:**

Wyatt Whitnack

### **Trumpet:**

Rachel Windjack  
Samuel Broadbent  
Aleasha Pawluski  
Bryce Reimer  
Isaac James  
Kelsey Larocque  
Ryan McManners  
Andrew Smith  
Dylan Renaud  
Alanna Gabert  
Brad Mokry  
Rachel Wills  
Blair Garvin  
Joshua Felt

### **Tombone:**

Michael Buckler  
Mason Graham  
Nicholas Willerton  
Travis Lowie  
Luke Vankerwekken  
Mark Fountain  
Matteo Dipanfilo  
Kelsey Getzinger  
Kierson Bare  
Joseph Schafers  
Brayden Friesen

### **Bass Trombone:**

Clarice Hopfe

### **French Horn:**

Abraham Wolves  
Spencer Wall  
Hannah Anderson  
Olivia Imbrogno  
Jessica Tomlinson  
Krystal Case  
Jessica Moore  
Tyr Anger

### **Tuba:**

Megan Ferguson  
Jure Elloran  
Carlee McIsaac  
Rebecca Shuttsworth  
Jordan Muckle

### **String Bass:**

Jordyn Terrault

### **Percussion:**

Jennifer Delainey  
Ryan Pliska  
Cole McDougall  
Lane Hawreschuk  
Kips Workun  
Stefan Makowski  
Robyn Gardner-Farnell  
Jacob Kryger

### **Conductor:**

Dr. Angela Schroeder









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*Schubert's*  
*Winterreise*



PERFORMED BY

**RUSSELL  
BRAUN**

**FEATURING CAROLYN MAULE**

FEBRUARY 13, 2013 AT 8 PM

CONVOCATION HALL, UNIVERSITY OF ALBERTA





# Winterreise – Franz Schubert

Russell Braun- Baritone and Carolyn Maule- Piano

## PROGRAMME

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### Winterreise

Franz Schubert  
(1797-1828)

- I. Gute Nacht
  - II. Die Wetterfahne
  - III. Gefrorene Tränen
  - IV. Erstarrung
  - V. Der Lindenbaum
  - VI. Wasserflut
  - VII. Auf dem Flusse
  - VIII. Rückblick
  - IX. Irrlicht
  - X. Rast
  - XI. Frühlingstraum
  - XII. Einsamkeit
  - XIII. Die Post
  - XIV. Der greise Kopf
  - XV. Die Krähe
  - XVI. Letzte Hoffnung
  - XVII. Im Dorfe
  - XVIII. Der stürmische Morgen
  - XIX. Täuschung
  - XX. Der Wegweiser
  - XXI. Das Wirtshaus
  - XXII. Mut!
  - XXIII. Die Nebensonnen
  - XXIV. Die Leiermann
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### Program Notes:

*Winterreise* (Winter Journey) is a song cycle for male voice and piano composed near the end of Franz Schubert's life in 1827. The cycle consists of twenty-four poems by German poet Wilhelm Müller. The poems were published in 1824 and were dedicated to Müller's friend Carl Maria von Weber. Schubert's setting of *Winterreise* offers a chilling portrait of a man's desperate journey through life. Haunted by his past, he yearns for freedom and relief from his misery. It is both a physical and mental journey as he struggles through the harsh winter to find his rest. As a composer, Schubert's expertise of setting text to music is rivaled by few; it is no wonder *Winterreise* remains as a monument in the tradition of German Art song.





**Russell Braun, Baritone:** Renowned for his luminous voice “capable of the most powerful explosions as well as the gentlest covered notes” (Toronto Star) baritone Russell Braun has captivated concert, opera and recital audiences across North America, in Europe and in Asia. Russell’s 2012-2013 season features his debut as Conte di Luna, in the Canadian Opera Company’s *Il Trovatore* and his return to the title role of *Don Giovanni* with Madrid’s Teatro Real. Concert appearances include Handel’s beloved *Messiah* with the Toronto Symphony

and Brahms’s *Requiem* for Off-Centre Music Salon. A passionate recitalist, he takes his acclaimed interpretation of *Winterreise* to Washington D.C. and joins famed Canadian violinist James Ehnes for the first time in recital with pianist Carolyn Maule, featuring the world premiere of a work by Canadian composer John Estacio. Recent highlights include performances in the Canadian Opera Company productions of *Iphigénie en Tauride* and *l’Amour de Loin*, *Faust* at the Metropolitan Opera, *Manon* at La Scala, and *Chou En-lai* in John Adams’s *Nixon in China* and as Olivier in *Capriccio*, both at the Metropolitan Opera. Russell’s impressive discography includes the GRAMMY nominated Mahler’s *Das Lied von der Erde* (Dorian), JUNO winners Mozart *Arie e duetti* (CBC) and *Apollo e Daphne*, and JUNO nominee *Winterreise* (CBC). On DVD, he can be seen as *Mercutio* in the highly acclaimed Salzburg Festival production of *Romeo et Juliette* and heard in the Mark Morris dance adaptation of *Dido and Aeneas*, and Alexina Louie’s comic opera *Burnt Toast*.



**Carolyn Maule, Piano:** Much in demand as a vocal accompanist, Canadian pianist Carolyn Maule has worked with such renowned artists as Michael Schade, Monica Whicher, Patricia Racette, Isabel Bayrakdarian, Norine Burgess, Elizabeth Turnbull, and is often heard in recital with her husband, baritone Russell Braun. She has performed as accompanist in London’s Wigmore Hall, New York’s Lincoln Center and Carnegie Hall, Barcelona’s Gran Teatre del Liceu, the National Arts Centre, and Roy Thomson Hall and accompanied recitals in Salzburg, Hamburg, Chicago, Cleveland, New

York, and San Diego as well as at music festivals across Canada. Ms. Maule’s performances have been broadcast on BBC Radio, CBC Radio, Radio-Canada and WQXR-FM in New York. She is featured on several recordings including *Le Souvenir* (CBC Records) and two CD’s of Bach excerpts with the Toronto Bach Consort. Her recent recording of Schubert’s *Winterreise* (CBC Records) with Russell Braun was highly praised for her “articulate sensitivity and fine, clear tone.” (Opera News)



**UNIVERSITY OF ALBERTA**  
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## Winterreise – Winter Journey

### I. Gute Nacht

Fremd bin ich eingezogen,  
Fremd zieh' ich wieder aus.  
Der Mai war mir gewogen  
Mit manchem Blumenstrauß.  
Das Mädchen sprach von Liebe,  
Die Mutter gar von Eh', -  
Nun ist die Welt so trübe,  
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen  
Nicht wählen mit der Zeit,  
Muß selbst den Weg mir weisen  
In dieser Dunkelheit.  
Es zieht ein Mondenschatten  
Als mein Gefährte mit,  
Und auf den weißen Matten  
Such' ich des Wildes Tritt.

Was soll ich länger weilen,  
Daß man mich trieb hinaus?  
Laß irre Hunde heulen  
Vor ihres Herren Haus;  
Die Liebe liebt das Wandern -  
Gott hat sie so gemacht -  
Von einem zu dem andern.  
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,  
Wär schad' um deine Ruh',  
Sollst meinen Tritt nicht hören -  
Sacht, sacht die Türe zu!  
Ich schreibe nur im Gehen  
An's Tor noch gute Nacht,  
Damit du mögest sehen,  
An dich hab' ich gedacht.

### II. Die Wetterfahne

Der Wind spielt mit der Wetterfahne  
Auf meines schönen Liebchens Haus.  
Da dacht ich schon in meinem Wahne,  
Sie piff den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen,  
Des Hauses aufgestecktes Schild,  
So hätt' er nimmer suchen wollen  
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen  
Wie auf dem Dach, nur nicht so laut.  
Was fragen sie nach meinen Schmerzen?  
Ihr Kind ist eine reiche Braut.

### I. Good Night

As a stranger I arrived,  
As a stranger again I leave.  
May was kind to me  
With many bunches of flowers.  
The girl spoke of love,  
Her mother even of marriage, -  
Now the world is bleak,  
The path covered by snow.

I cannot choose the time  
Of my departure;  
I must find my own way  
In this darkness.  
With a shadow cast by the moonlight  
As my traveling companion  
I'll search for animal tracks  
On the white fields.

Why should I linger, waiting  
Until I am driven out?  
Let stray dogs howl  
Outside their master's house;  
Love loves to wander  
God has made her so  
From one to the other.  
Dear love, good night!

I will not disturb you in your dreaming,  
It would be a pity to disturb your rest;  
You shall not hear my footsteps  
Softly, softly shut the door!  
On my way out I'll write  
"Good Night" on the gate,  
So that you may see  
That I have thought of you.

### II. The Weather-Vane

The wind plays with the weathervane  
Atop my beautiful beloved's house.  
In my delusion I thought  
It was whistling at the poor fugitive.

If he had seen it before,  
The crest above the house,  
Then he never would have looked for  
A woman's fidelity in that house.

The wind plays with hearts within  
As on the roof, but not so loudly.  
What is my suffering to them?  
Their child is a rich bride.



### III. Gefrorne Tränen

Gefrorne Tropfen fallen  
Von meinen Wangen ab:  
Und ist's mir denn entgangen,  
Daß ich geweinet hab'?

Ei Tränen, meine Tränen,  
Und seid ihr gar so lau,  
Daß ihr erstarrt zu Eise  
Wie kühler Morgentau?

Und dringt doch aus der Quelle  
Der Brust so glühend heiß,  
Als wolltet ihr zerschmelzen  
Des ganzen Winters Eis!

### IV. Erstarrung

Ich such' im Schnee vergebens  
Nach ihrer Tritte Spur,  
Hier, wo wir oft gewandelt  
Selbender durch die Flur.

Ich will den Boden küssen,  
Durchdringen Eis und Schnee  
Mit meinen heißen Tränen,  
Bis ich die Erde seh'.

Wo find' ich eine Blüte,  
Wo find' ich grünes Gras?  
Die Blumen sind erstorben  
Der Rasen sieht so blaß.

Soll denn kein Angedenken  
Ich nehmen mit von hier?  
Wenn meine Schmerzen schweigen,  
Wer sagt mir dann von ihr?

Mein Herz ist wie erfroren,  
Kalt startt ihr Bild darin;  
Schmilzt je das Herz mir wieder,  
Fließt auch das Bild dahin!

### V. Der Lindenbaum

Am Brunnen vor dem Tore  
Da steht ein Lindenbaum;  
Ich träumt in seinem Schatten  
So manchen süßen Traum.

Ich schnitt in seine Rinde  
So manches liebe Wort;  
Es zog in Freud' und Leide  
Zu ihm mich immer fort.

Ich muß' auch heute wandern  
Vorbei in tiefer Nacht,  
Da hab' ich noch im Dunkel  
Die Augen zugemacht.

### III. Frozen Tears

Frozen tear drops  
fall from my cheeks:  
Can it be that, without knowing it,  
I have been weeping?

O tears, my tears,  
are you so lukewarm,  
That you turn to ice  
like cold morning dew?

Yet you spring from a source,  
my breast, so burning hot,  
As if you wanted to melt  
all of the ice of winter!

### IV. Numbness

I search in the snow in vain  
For a trace of her footsteps  
When she, on my arm,  
Wandered about the green field.

I want to kiss the ground,  
Piercing the ice and snow  
With my hot tears,  
Until I see the earth below.

Where will I find a blossom?  
Where will I find green grass?  
The flowers are dead,  
The turf is so pale.

Is there then no souvenir  
To carry with me from here?  
When my pain is stilled,  
What will speak to me of her?

My heart is as if frozen,  
Her image is cold within,  
If my heart should one day thaw,  
So too would her image melt away!

### V. The Linden Tree

By the fountain, near the gate,  
There stands a linden tree;  
I have dreamt in its shadows  
So many sweet dreams.

I carved on its bark  
So many loving words;  
I was always drawn to it,  
Whether in joy or in sorrow.

Today, too, I had to pass it  
In the dead of night.  
And even in the darkness  
I had to close my eyes.



Und seine Zweige rauschten,  
Als riefen sie mir zu:  
Komm her zu mir, Geselle,  
Hier find'st du deine Ruh'!

Die kalten Winde bliesen  
Mir grad ins Angesicht;  
Der Hut flog mir vom Kopfe,  
Ich wendete mich nicht.

Nun bin ich manche Stunde  
Entfernt von jenem Ort,  
Und immer hör' ich's rauschen:  
Du fändest Ruhe dort!

#### **VI. Wasserflut**

Manche Trän' aus meinen Augen  
Ist gefallen in den Schnee;  
Seine kalten Flocken saugen  
Durstig ein das heiße Weh.

Wenn die Gräser sprossen wollen  
Weht daher ein lauer Wind,  
Und das Eis zerspringt in Schollen  
Und der weiche Schnee zerrinnt.

Schnee, du weißt von meinem Sehnen,  
Sag' mir, wohin doch geht dein Lauf?  
Folge nach nur meinen Tränen,  
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,  
Munt're Straßen ein und aus;  
Fühlst du meine Tränen glühen,  
Da ist meiner Liebsten Haus.

#### **VII. Auf dem Flusse**

Der du so lustig rauschtest,  
Du heller, wilder Fluß,  
Wie still bist du geworden,  
Gibst keinen Scheidegruß.

Mit harter, starrer Rinde  
Hast du dich überdeckt,  
Liegst kalt und unbeweglich  
Im Sande hingestreckt.

In deine Decke grab' ich  
Mit einem spitzen Stein  
Den Namen meiner Liebsten  
Und Stund' und Tag hinein:

Den Tag des ersten Grußes,  
Den Tag, an dem ich ging;  
Um Nam' und Zahlen windet  
Sich ein zerbroch'ner Ring.

And its branches rustled  
As if calling to me:  
"Come here, to me, friend,  
Here you will find your peace!"

The frigid wind blew  
Straight in my face,  
My hat flew from my head,  
I did not turn back.

Now I am many hours  
Away from that spot,  
And still I hear the rustling:  
There you would have found peace!

#### **VI. Torrent**

Many tears from my eyes  
Have fallen into the snow;  
Whose icy flakes thirstily drink  
My burning grief.

When the grass begins to sprout,  
A mild wind will blow there,  
And the ice will break up  
And the snow will melt.

Snow, you know my longing,  
Tell me, to where will you run?  
Just follow my tears  
And then before long the brook will  
take you in.

It will take you through the town,  
In and out of the lively streets.  
When you feel my tears glow,  
That will be my beloved's house.

#### **VII. On the Stream**

You who rushed along so merrily,  
You clear, wild stream,  
How quiet you have become,  
You offer no parting words.

With a hard, solid crust  
You have clothed yourself.  
You lie cold and motionless  
Stretched out in the sand.

On your surface I carve  
With a sharp stone  
The name of my beloved  
And the hour and the day:

The day of our first meeting,  
The day I went away:  
Name and numbers entwined  
By a broken ring.



Mein Herz, in diesem Bache  
Erkennst du nun dein Bild?  
Ob's unter seiner Rinde  
Wohl auch so reißend schwillt?

### VIII. Rückblick

Es brennt mir unter beiden Sohlen,  
Tret' ich auch schon auf Eis und Schnee,  
Ich möcht' nicht wieder Atem holen,  
Bis ich nicht mehr die Türme seh'.

Hab' mich an jeden Stein gestoßen,  
So eilt' ich zu der Stadt hinaus;  
Die Krähen warfen Bäll' und Schloßen  
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,  
Du Stadt der Unbeständigkeit!  
An deinen blanken Fenstern sangen  
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,  
Die klaren Rinnen rauschten hell,  
Und ach, zwei Mädchenaugen glühten. -  
Da war's gescheh'n um dich, Gesell!

Kommt mir der Tag in die Gedanken,  
Möcht' ich noch einmal rückwärts seh'n,  
Möcht' ich zurücke wieder wanken,  
Vor ihrem Hause stille steh'n.

### IX. Irrlicht

In die tiefsten Felsengründe  
Lockte mich ein Irrlicht hin:  
Wie ich einen Ausgang finde,  
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,  
's führt ja jeder Weg zum Ziel:  
Uns're Freuden, uns're Wehen,  
Alles eines Irrlichts Spiel!

Durch des Bergstroms trock'ne Rinnen  
Wind' ich ruhig mich hinab,  
Jeder Strom wird's Meer gewinnen,  
Jedes Leiden auch ein Grab.

### X. Rast

Nun merk' ich erst, wie müd' ich bin,  
Da ich zur Ruh' mich lege:  
Das Wandern hielt mich munter hin  
Auf unwirtbarem Wege.  
Die Füße frugen nicht nach Rast,  
Es war zu kalt zum Stehen;  
Der Rücken fühlte keine Last,  
Der Sturm half fort mich wehen.

My heart, in this brook  
Do you recognize your own image?  
Is there, under your surface, too,  
A surging torrent?

### VIII. Backward Glance

A fire burns under the soles of my feet,  
Though I walk on ice and snow;  
Yet I'll not pause for a breath  
Until the towers are out of sight.

I have stumbled on every stone,  
So hastily did I leave the town;  
The crows threw snowballs and hailstones  
at my hat from every house.

How differently did you welcome me,  
You town of infidelity!  
At your bright windows sang  
The lark and the nightingale in competition.

The round linden trees were blooming,  
The clear streams rushed by,  
And, ah, two maiden eyes were glowing, -  
Then you were done for, my friend.

When that day comes into my thoughts  
I wish to glance back once more,  
I wish I could stumble back  
And stand in silence before her house.

### IX. Will-o'-the-Wisp

Into the deepest chasms  
A will-o'-the-wisp enticed me;  
How I will discover a path  
Does not concern me much.

I am used to going astray;  
Every path leads to one goal;  
Our joys, our woes,  
Are all a will-o'-the-wisp game!

Down the mountain stream's dry course  
I will calmly wend my way.  
Every stream finds the sea,  
Every sorrow finds its grave.

### X. Rest

Now I first notice how weary I am  
As I lie down to rest;  
Wandering had sustained me  
As I walked a desolate road.  
My feet do not ask for rest,  
It was too cold to stand still;  
My back felt no burden,  
The storm helped me blow along.



In eines Köhlers engem Haus  
Hab' Obdach ich gefunden;  
Doch meine Glieder ruh'n nicht aus:  
So brennen ihre Wunden.  
Auch du, mein Herz, in Kampf und Sturm  
So wild und so verwegen,  
Fühlst in der Still' erst deinen Wurm  
Mit heißem Stich sich regen!

### **XI. Frühlingstraum**

Ich träumte von bunten Blumen,  
So wie sie wohl blühen im Mai;  
Ich träumte von grünen Wiesen,  
Von lustigem Vogelgeschrei.

Und als die Hähne krächten,  
Da ward mein Auge wach;  
Da war es kalt und finster,  
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,  
Wer malte die Blätter da?  
Ihr lacht wohl über den Träumer,  
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,  
Von einer schönen Maid,  
Von Herzen und von Küssen,  
Von Wonn' und Seligkeit.

Und als die Hähne krähen,  
Da ward mein Herze wach;  
Nun sitz ich hier alleine  
Und denke dem Traume nach.

Die Augen schließ' ich wieder,  
Noch schlägt das Herz so warm.  
Wann grünt ihr Blätter am Fenster?  
Wann halt' ich mein Liebchen im Arm?

### **XII. Einsamkeit**

Wie eine trübe Wolke  
Durch heit're Lüfte geht,  
Wann in der Tanne Wipfel  
Ein mattes Lüftchen weht:

So zieh ich meine Straße  
Dahin mit trägem Fuß,  
Durch helles, frohes Leben,  
Einsam und ohne Gruß.

Ach, daß die Luft so ruhig!  
Ach, daß die Welt so licht!  
Als noch die Stürme tobten,  
War ich so elend nicht.

In a coal-burner's narrow hut  
I have found shelter.  
Still, my limbs cannot rest,  
So fiercely my wounds burn.  
You too, my heart, in struggles and storm  
So wild and so bold,  
Only now in the quiet do you feel the sharp sting  
Of the worm that lives within you!

### **XI. A Dream of Springtime**

I dreamt of colorful flowers  
Such as bloom in May;  
I dreamt of green meadows,  
Of merry bird songs.

And when the roosters crowed,  
My eyes awoke;  
It was cold and dark,  
The ravens were shrieking on the roof.

But there on the window panes,  
Who painted those leaves?  
Do you laugh at the dreamer,  
Who saw flowers in winter?

I dreamt of requited love,  
Of a beautiful girl,  
Of hearts and of kisses,  
Of bliss and happiness.

And when the roosters crowed,  
My heart awoke.  
Now I sit here alone,  
And think about my dream.

I shut my eyes again,  
My heart still beats warmly.  
When will you leaves on the window turn green?  
When will I hold my beloved in my arms?

### **XII. Loneliness**

As a dark cloud  
Passes through clear skies,  
When a faint breeze wafts  
Through the tops of the pine trees:

So I make my way  
With heavy steps,  
Through bright, joyful life,  
Alone and ungreeted.

Ah, the air is so calm,  
Ah, the world is so bright!  
When the tempests were raging,  
I was not so miserable.



### **XIII. Die Post**

Von der Straße her ein Posthorn klingt.  
Was hat es, daß es so hoch aufspringt,  
Mein Herz?

Die Post bringt keinen Brief für dich.  
Was drängst du denn so wunderbarlich,  
Mein Herz?

Nun ja, die Post kommt aus der Stadt,  
Wo ich ein liebes Liebchen hatt',  
Mein Herz!

Willst wohl einmal hinüberseh'n  
Und fragen, wie es dort mag geh'n,  
Mein Herz?

### **XIV. Der greise Kopf**

Der Reif hatt' einen weißen Schein  
Mir übers Haar gestreuet;  
Da meint' ich schon ein Greis zu sein  
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,  
Hab' wieder schwarze Haare,  
Daß mir's vor meiner Jugend graut -  
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht  
Ward mancher Kopf zum Greise.  
Wer glaubt's? und meiner ward es nicht  
Auf dieser ganzen Reise!

### **XV. Die Krähe**

Eine Krähe war mit mir  
Aus der Stadt gezogen,  
Ist bis heute für und für  
Um mein Haupt geflogen.

Krähe, wunderliches Tier,  
Willst mich nicht verlassen?  
Meinst wohl, bald als Beute hier  
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n  
An dem Wanderstabe.  
Krähe, laß mich endlich seh'n,  
Treue bis zum Grabe!

### **XVI. Letzte Hoffnung**

Hier und da ist an den Bäumen  
Noch ein buntes Blatt zu seh'n,  
Und ich bleibe vor den Bäumen  
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,  
Hänge meine Hoffnung dran;  
Spielt der Wind mit meinem Blatte,  
Zitt'r' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,  
Fällt mit ihm die Hoffnung ab;  
Fall' ich selber mit zu Boden,  
Wein' auf meiner Hoffnung Grab.

### **XIII. The Post**

A post horn sounds from the street.  
What is it that makes you leap so,  
My heart?

The post brings no letter for you.  
Why do you surge, then, so wonderfully  
My heart?

And now the post comes from the town  
Where once I had a true beloved,  
My heart!

Do you want to look out  
And ask how things are back there,  
My heart?

### **XIV. The Grey Head**

The frost sprinkled a white coating  
All through my hair;  
It made me think I was already grey-haired,  
And that made me very happy.

But soon it thawed,  
Again my hair is black,  
And so I grieve to have my youth -  
How far still to the funeral bier!

From dusk to dawn  
Many a head has turned grey.  
Who would believe it? And mine has not  
In the whole course of this journey!

### **XV. The Crow**

A crow was with me  
From out of the town,  
Even up to this moment  
It circles above my head.

Crow, strange creature,  
Will you not forsake me?  
Do you intend, very soon,  
To take my corpse as food?

Well, it is not much farther  
That I wander with my staff in hand.  
Crow, let me see at last  
A fidelity that lasts to the grave!

### **XVI. Last Hope**

Here and there may a colored leaf  
Be seen on the trees.  
And often I stand before the trees  
Lost in thought.

I look for a single leaf  
On which to hang my hope;  
If the wind plays with my leaf,  
I tremble all over.

Ah! If the leaf falls to ground,  
My hope falls with it;  
And I, too, sink to the ground,  
Weeping at my hope's grave.



### **XVII. Im Dorfe**

Es bellen die Hunde, es rascheln die Ketten;  
Die Menschen schnarchen in ihren Betten,  
Träumen sich manches, was sie nicht haben,  
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.  
Je nun, sie haben ihr Teil genossen  
Und hoffen, was sie noch übrig ließen,  
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,  
Laßt mich nicht ruh'n in der Schlummerstunde!  
Ich bin zu Ende mit allen Träumen.  
Was will ich unter den Schläfern säumen?

### **XVIII. Der stürmische Morgen**

Wie hat der Sturm zerrissen  
Des Himmels graues Kleid!  
Die Wolkenfetzen flattern  
Umher im matten Streit.

Und rote Feuerflammen  
Zieh'n zwischen ihnen hin;  
Das nenn' ich einen Morgen  
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel  
Gemalt sein eig'nes Bild -  
Es ist nichts als der Winter,  
Der Winter, kalt und wild!

### **XIX. Täuschung**

Ein Licht tanzt freundlich vor mir her,  
Ich folg' ihm nach die Kreuz und Quer;  
Ich folg' ihm gern und seh's ihm an,  
Daß es verlockt den Wandersmann.

Ach! wer wie ich so elend ist,  
Gibt gern sich hin der bunten List,  
Die hinter Eis und Nacht und Graus  
Ihm weist ein helles, warmes Haus.  
Und eine liebe Seele drin. -  
Nur Täuschung ist für mich Gewinn!

### **XX. Der Wegweiser**

Was vermeid' ich denn die Wege,  
Wo die ander'n Wand'rer gehn,  
Suche mir versteckte Stege  
Durch verschneite Felsenhö'n?

Habe ja doch nichts begangen,  
Daß ich Menschen sollte scheu'n, -  
Welch ein törichtes Verlangen  
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Strassen,  
Weisen auf die Städte zu,  
Und ich wand're sonder Maßen  
Ohne Ruh' und suche Ruh'.

### **XVII. In the Village**

The hounds are barking, their chains are rattling;  
Men are asleep in their beds,  
They dream of the things they do not have,  
Find refreshment in good and bad things.

And tomorrow morning everything is vanished.  
Yet still, they have enjoyed their share,  
And hope that what remains to them,  
Might still be found on their pillows.

Bark me away, you waking dogs!  
Let me not find rest in the hours of slumber!  
I am finished with all dreaming  
Why should I linger among sleepers?

### **XVIII. The Stormy Morning**

See how the storm has torn apart  
Heaven's grey cloak!  
Shreds of clouds flit about  
In weary strife.

And fiery red flames  
Burst forth among them:  
This is what I call a morning  
Exactly to my liking!

My heart sees its own image  
Painted in the sky  
It is nothing but winter,  
Winter, cold and savage!

### **XIX. Deception**

A friendly light dances before me,  
I followed it this way and that;  
I follow it eagerly and watch its course  
As it lures the wanderer onward.

Ah! One that is wretched as I  
Yields himself gladly to such cunning,  
That portrays, beyond ice, night, and horror,  
A bright warm house.  
And inside, a loving soul. -  
Ah, my only victory is in delusion!

### **XX. The Sign Post**

Why do I avoid the routes  
Which the other travelers take,  
To search out hidden paths  
Through snowy cliff tops?

I have truly done no wrong  
That I should shun mankind.  
What foolish desire  
Drives me into the wastelands?

Signposts stand along the roads,  
Signposts leading to the towns;  
And I wander on and on,  
Restlessly in search of rest.



Einen Weiser seh' ich stehen  
Unverrückt vor meinem Blick;  
Eine Straße muß ich gehen,  
Die noch keiner ging zurück.

### **XXI. Das Wirtshaus**

Auf einen Totenacker hat mich mein  
Weg gebracht;  
Allhier will ich einkehren, hab' ich bei mir  
gedacht.  
Ihr grünen Totenkränze könnt wohl die  
signs,  
Zeichen sein,  
Die müde Wand'rer laden ins kühle  
inn.  
Wirtshaus ein.

Sind denn in diesem Hause die Kammern  
all' besetzt?  
Bin matt zum Niedersinken, und tödlich schwer  
verletzt.  
O unbarmherz'ge Schenke, doch weisest  
away?  
du mich ab?  
Nun weiter denn, nur weiter, mein treuer  
Wanderstab!

### **XXII. Mut!**

Fliegt der Schnee mir ins Gesicht,  
Schüttl' ich ihn herunter.  
Wenn mein Herz im Busen spricht,  
Sing' ich hell und munter.

Höre nicht, was es mir sagt,  
Habe keine Ohren;  
Fühle nicht, was es mir klagt,  
Klagen ist für Toren.

Lustig in die Welt hinein  
Gegen Wind und Wetter!  
Will kein Gott auf Erden sein,  
Sind wir selber Götter!

### **XXIII. Die Nebensonnen**

Drei Sonnen sah ich am Himmel steh'n,  
Hab' lang und fest sie angesehen'n;  
Und sie auch standen da so stier,  
Als könnten sie nicht weg von mir.

Ach, meine Sonnen seid ihr nicht!  
Schaut Andren doch ins Angesicht!  
Ja, neulich hatt' ich auch wohl drei;  
Nun sind hinab die besten zwei.

Ging nur die dritt' erst hinterdrein!  
Im Dunkeln wird mir wohler sein.

One signpost stands before me,  
Remains fixed before my gaze.  
One road I must take,  
From which no one has ever returned.

### **XXI. The Inn**

My path has brought me to a graveyard.

Here would I lodge, I thought to myself.

You green death-wreaths might well be the

That invite the weary traveler into the cool

But in this house are all the rooms taken?

I am weak enough to drop, fatally wounded.

O unmerciful innkeeper, do you turn me

Then further on, further on, my faithful  
walking stick.

### **XXII. Courage!**

The snow flies in my face,  
I shake it off.  
When my heart cries out in my breast,  
I sing brightly and cheerfully.

I do not hear what it says,  
I have no ears,  
I do not feel what it laments,  
Lamenting is for fools.

Merrily stride into the world  
Against all wind and weather!  
If there is no God on earth,  
We are gods ourselves!

### **XXIII. The Phantom Suns**

I saw three suns in the sky,  
I stared at them long and hard;  
And they, too, stood staring  
As if unwilling to leave me.

Ah, but you are not my suns!  
Stare at others in the face, then:  
Until recently I, too, had three;  
Now the best two are gone.

But let the third one go, too!  
In the darkness I will fare better.



XXIV. Die Leiermann  
Drüben hinterm Dorfe  
Steht ein Leiermann  
Und mit starren Fingern  
Dreht er, was er kann.

Barfuß auf dem Eise  
Schwankt er hin und her  
Und sein kleiner Teller  
Bleibt ihm immer leer.

Keiner mag ihn hören,  
Keiner sieht ihn an,  
Und die Hunde brummen  
Um den alten Mann.

Und er läßt es gehen  
Alles, wie es will,  
Dreht und seine Leier  
Steht ihm nimmer still.

Wunderlicher Alter,  
Soll ich mit dir geh'n?  
Willst zu meinen Liedern  
Deine Leier dreh'n?

XXIV. The Lyre-Man  
There, behind the village,  
stands a lyre-man,  
And with numb fingers  
he plays the best he can.

Barefoot on the ice,  
he staggers back and forth,  
And his little plate  
remains ever empty.

No one wants to hear him,  
no one looks at him,  
And the hounds snarl  
at the old man.

And he lets it all go by,  
everything as it will,  
He plays, and his lyre  
is never still.

Strange old man,  
shall I go with you?  
Will you play your lyre  
to my songs?



# Upcoming Department Events

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## **Trio Voce**

Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello, present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.

Saturday, March 2, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

## **Opera Workshop**

A Cabaret of Brecht and Weill

Wednesday March 6 and Thursday March 7, 2013 8:00PM

Timm's Centre Lobby

University of Alberta

## **Masterclass with Nathalie Paulin**

French Chanson

Friday March 15, 2013 4:30PM

Studio 2-7, Fine Arts Building

## **Masterclass with Dr. Deen Larsen**

German Lied

Friday March 22, 2013 2:00PM

Studio 2-7, Fine Arts Building

## **Faculty Composers Concert**

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.

Friday, March 22, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

## **World Music Sampler**

The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample

Friday, April 5, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

## **Mozart Grand Mass in C-Minor**

The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski

Sunday, April 7, 2013 8:00 PM

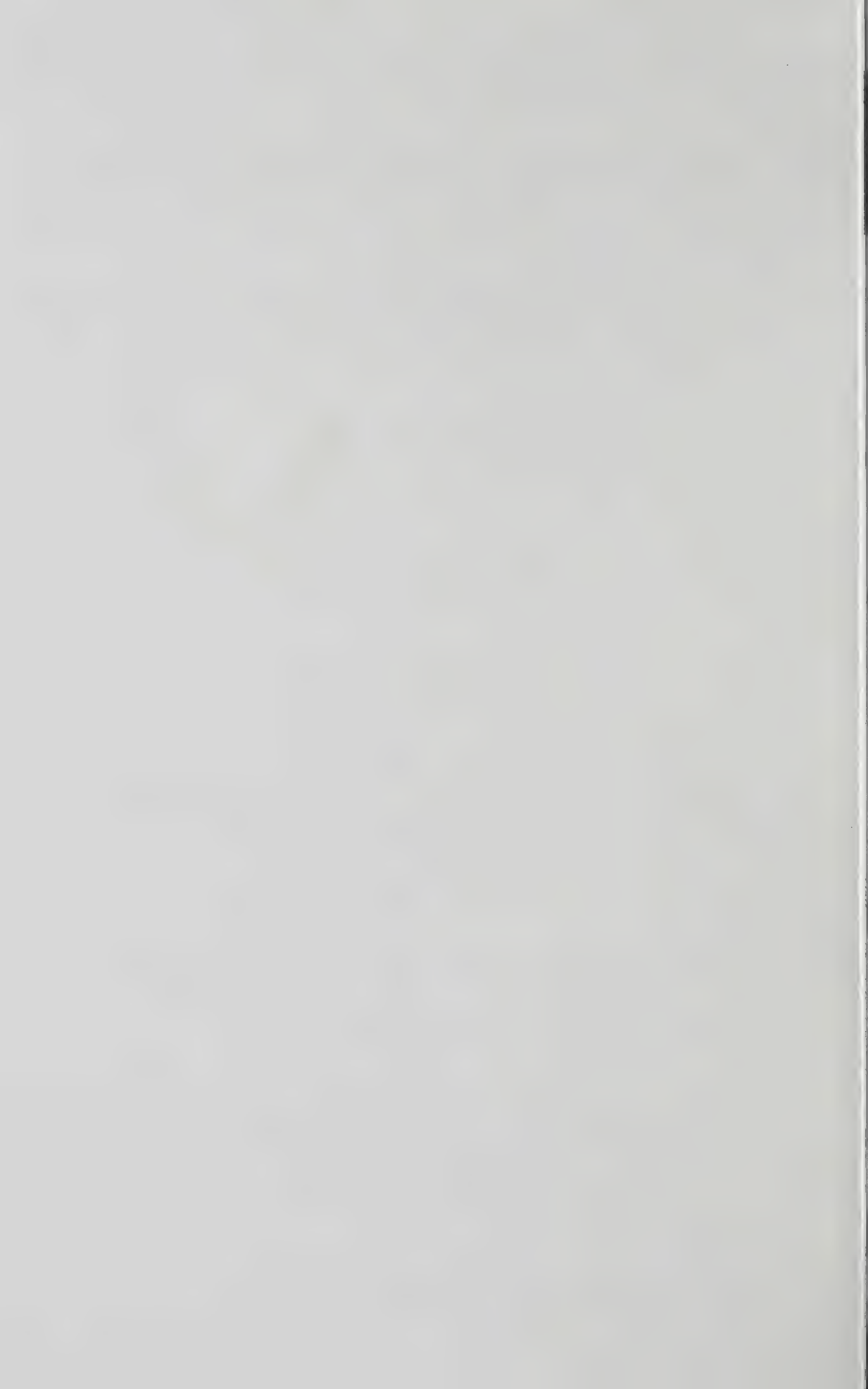
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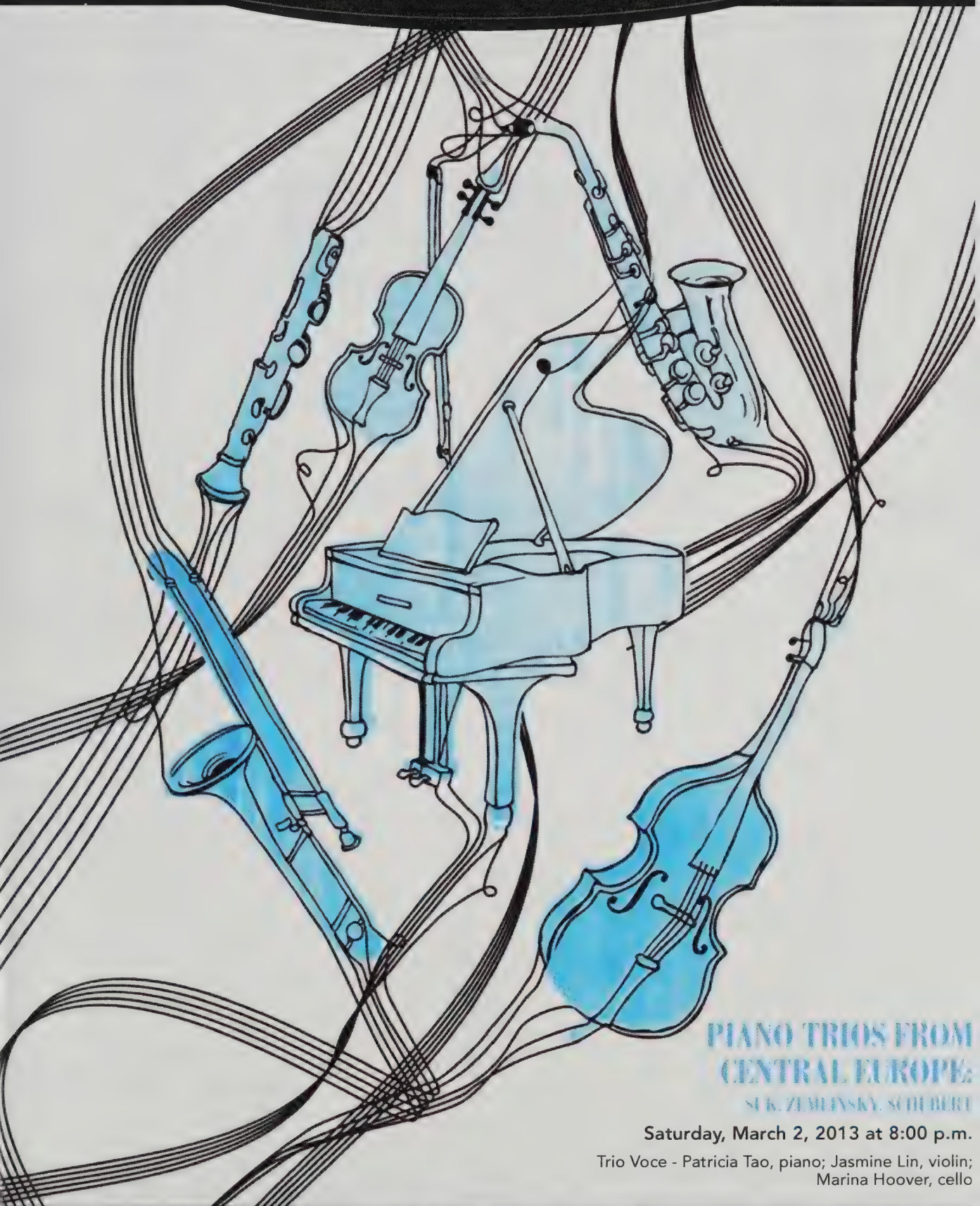
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**DEPARTMENT OF MUSIC**







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**MUSIC AT CONVOCATION HALL**



**PIANO TRIOS FROM  
CENTRAL EUROPE**

BY S. K. ZEMLENSKY, SCHUBERT

Saturday, March 2, 2013 at 8:00 p.m.

Trio Voce - Patricia Tao, piano; Jasmine Lin, violin;  
Marina Hoover, cello



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# *Trio Voce*

*Patricia Tao- piano, Jasmine Lin- violin,  
Marina Hoover- cello*

## **PROGRAMME**

Trio in C minor, op. 2

Josef Suk  
(1874-1935)

I. Allegro

II. Andante

III. Vivace

Trio in d minor, op 3

Alexander von Zemlinsky  
(1871-1942)

I. Allegro ma non troppo

II. Andante

III. Allegro

~ Intermission ~

Trio no. 2 in E-flat major, D. 929

Franz Schubert  
(1797-1828)

I. Allegro

II. Andante con moto

III. Scherzando. Allegro moderato

IV. Allegro moderato

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### **Biographies:**

*Trio Voce* is a spectacular piano trio that thrills audiences with their passion, enthusiasm and ability to make the written music come alive. The three individuals of *Trio Voce* communicate as one voice ("voce" in Italian), whether they are performing the repertoire of Haydn or that of the present day. Their first cd of the trios of Shostakovich and Mieczyslaw Weinberg has garnered critical acclaim and was deemed an "important addition to any serious collection of twentieth-century chamber music." *Fanfare Magazine* states that the cd exhibits "deeply committed and passionate performances" and "impressive music making, interpretively and technically." All three members, Jasmine Lin, Marina Hoover and Patricia Tao, are established performers, who have studied with some of the great masters at schools such as Curtis, Yale and Harvard, have performed in halls such as Carnegie, Wigmore, Lincoln Center and Kennedy Center and throughout North America, Europe, Asia, South America, and Australia, and have recorded on labels such as EMI, CRI, Naxos, Centaur, Arktos, and Con Brio Recordings. Recent performance highlights include appearances for the Music Guild of Los Angeles, Stanford's Lively Arts Series, and the Ottawa Chamber Music Festival. Their next recording project, *Piano Trios of the 1890s*, featuring the works of Josef Suk, Alexander von Zemlinsky, and Anton Arensky will be released in the spring, 2013.



**Jasmine Lin** has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, Evergreen Symphony of Taiwan, and National Symphony Orchestra of Taiwan, and in recital in such cities as Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon". As a chamber musician, Ms. Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured extensively in the United States as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and DePaul University and was a faculty member of the Taos School of Music in New Mexico. Ms. Lin is a founding and current member of the Formosa Quartet, which won first prize in the 2006 London International String Quartet Competition. Ms. Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago, at Cornell University in Ithaca, and on radio in Taipei, and have resulted in collaborations with composers Dana Wilson, David Loeb, and Thomas Oboe Lee. Ms. Lin is also a member of the Chicago Chamber Musicians and received a Grammy nomination in 2007 as part of CCM's Grammy-nominated CD of works for winds and strings by Mozart. She is on the faculty at Roosevelt University and is a proud native of Chicago.

Two-time Grammy nominee **Marina Hoover** was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition. In her 13 years with the St. Lawrence, Ms. Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y," The Kennedy Center, Wigmore Hall, (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoleto USA since 1996. The Quartet's major recording label debut, *Schumann String Quartets 1 and 3*, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third cd, *Yiddishbbuk: The Chamber Works of Osvaldo Golijov* was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording. Ms. Hoover's most recent cd with pianist Patricia Tao includes works by Chopin, Strauss and Liszt on the Centaur label. Ms. Hoover studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. Ms. Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting artist-in-residence at the University of Toronto, and participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities. In 2002-03 she was visiting Professor of Cello at the University of Toronto and has also been an artist-in-residence at the Banff School of Fine Arts and Distinguished Artist at the University of Alberta. She has also taught chamber music as part of the Chicago String Quartet at Northwestern University.



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Pianist **Patricia Tao**, founding member of the Guild Trio for ten years, leads an active life as performer, teacher and concert organizer. As pianist of the Guild Trio, she performed throughout the United States and Europe and won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a “beautiful new landmark” on the concert stage. As soloist, Dr. Tao toured the United States for Columbia Artist’s Community Concerts series and as an “Artistic Ambassador” for the USIA. Dr. Tao’s live performances have been broadcast on National Public Radio’s “Performance Today,” WNYC’s “Around New York,” WQXR’s “The Listening Room, the public television series “Premiere Performances” out of St. Louis, Chicago’s WFMT and “Our Music” on CBC. She has commissioned and premiered numerous works, including William Bolcom’s “Spring Trio,” Sheila Silver’s “To the Spirit Unconquered,” Harvey Sollberger’s “From Winter’s Frozen Stillness,” and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver’s “To the Spirit Unconquered” on the CRI label, a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano, and Chopin and Strauss cello and piano sonatas on the Centaur label. Dr. Tao received her undergraduate education at Harvard University, a master’s degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague, Bratislava and Wuhan, and has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and is Associate Professor of Music at the University of Alberta.

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under the direction of  
Dr. Tom Dust & Professor Raymond Baril

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*Dancing to the sounds of the great swing bands  
of the 1930s and 1940s*

**University of Alberta/Grant MacEwan University**

**Jazz Bands I & II**

**With Guest Emcee, Mr. Bryan Hall**

## **PROGRAMME**

### **Dance Programme**

#### **Glenn Miller and His Orchestra**

[recreated by Jazz Band II]

A Salute to Glenn Miller II

Arranged by Jeff Hest

[Jazz Band II is joined by Jazz Band I]

A String of Pearls (1941)

Jerry Gray & Eddie DeLange

Chattanooga Choo Choo (1941)

Harry Warren & Mack Gordon

American Patrol (1942)

F.W. Meacham, arr. Jerry Gray

Moonlight Serenade (1939)

Glenn Miller

Transcribed by Zen Magus

Pennsylvania 6-5000 (1940)

Jerry Gray & Carl Sigman

Arranged by Jerry Gray

At Last (1942)

Harry Warren & Mack Gordon

*Pat Friday – vocalist*

Little Brown Jug (1939)

Joseph E. Winner

Arranged by Bill Finegan

I Know Why (1941)

Harry Warren & Mack Gordon

Transcribed by Mike Henebry

*Pat Friday – vocalist*

In The Mood (1939)

Joe Garland

Arranged by Glenn Miller

#### **Duke Ellington and His Famous Orchestra**

[recreated by Jazz Band I]

Take The "A" Train (1941)

Billy Strayhorn

Transcribed by David Berger

Perdido (1941)

Juan Tizol

Transcribed by Klauss Lessmann



Ko-Ko (1940)	Duke Ellington
Cottontail (1940)	Duke Ellington Transcribed by David Berger & Brent Wallarab

Don't Get Around Much Anymore (1940) [Never No Lament]	Duke Ellington & Bob Russell Transcribed by David Berger
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*Milt Grayson – vocalist*

In A Mellow Tone (1939)	Duke Ellington Arranged by Oliver Nelson
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**Count Basie and His Kansas City Orchestra**  
[recreated by Jazz Band II]

Jumpin' At The Woodside (1938)	Count Basie Arranged by Charlie Hathaway
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920 Special (1942)	Earl Warren Arranged by Spud Murphy
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Every Tub (1938)	Count Basie & Eddie Durham Arranged by Buck Clayton
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My Heart Belongs To Daddy (1939)	Cole Porter Arranged by Jimmy Mundy Transcribed/adapted by Tom Dust <i>Helen Humes – vocalist</i>
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Tippin' On The Q.T. (1945)	Buck Clayton Transcribed by David Berger
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One O'clock Jump (1937)	Count Basie Arranged by Buck Clayton
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**Benny Goodman and His Orchestra**  
[recreated by Jazz Band I]

Let's Dance (1934)	Fanny Baldrige, Gregory Stone & Joseph Bonine Arranged by Fletcher Henderson Transcribed by Bob Martin
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Stompin' At The Savoy (1936)	Benny Goodman, Chick Webb & Edgar Sampson Transcribed by Jeff Hest
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Bei Mir Bist Du Schön (1938)	Sholom Secunda & Jacob Jacobs <i>Martha Tilton – vocalist</i>
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Camel Hop (1937)

Mary Lou Williams  
Transcribed by Jeffery Sultanof

Why Don't You Do Right? (1942)

Joe McCoy  
Arranged by Mel Powell  
Transcribed by Myles Collins

*Peggy Lee – vocalist*

Air Mail Special (1941)

Benny Goodman, Jimmy Mundy &  
Charlie Christian  
Arranged by Jimmy Mundy  
Transcribed by Jeffery Sultanof

Sing, Sing, Sing (1937) ~  
[Jazz Band I is joined by Jazz Band II]

Louis Prima  
Transcribed by Jeff Hest

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### **Upcoming Department Events:**

#### **Opera Workshop**

A Cabaret of Brecht and Weill  
Wednesday March 6 and Thursday March 7, 2013 8:00PM  
Timm's Centre Lobby  
University of Alberta

#### **Faculty Composers Concert**

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.  
Friday, March 22, 2013 8:00 PM  
Convocation Hall, Old Arts Building  
Tickets: Students \$10/ Adults \$20/ Seniors \$15

#### **World Music Sampler**

The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample  
Friday, April 5, 2013 8:00 PM  
Winspear Centre  
Tickets: Students \$10/ Adults \$20/ Seniors \$15

#### **Mozart Grand Mass in C-Minor**

The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski  
Sunday, April 7, 2013 8:00 PM  
Winspear Centre  
Tickets: Students \$10/ Adults \$20/ Seniors \$15



# **The University of Alberta/Grant MacEwan University Jazz Bands**

	<b>JAZZ I</b>	<b>JAZZ II</b>
Director	Raymond Baril	Tom Dust
Alto Saxophone I	Eric Toombs	Trevor Fisher
Alto Saxophone II	Kendra Heslip	Marc Daigle
Tenor Saxophone I	William Tomcej	Donovan Eckstrom
Tenor Saxophone II	Kerstie Dittmann	Jacob Struzik
Baritone Saxophone	Rhiannon McLeod	Alex Walden
Trumpet I	Matt Michielin	Joel Moore
Trumpet II	Matt Graham	Robin Kaluzniak
Trumpet III	Dylan Reap	Ethan Jones
Trumpet IV	Nathan Samuelson	Cole Madell
Trumpet V	Sarah Straight	
Trombone I	Sean Bumstead	Thomas Simpson
Trombone II	Kyle Waldon	Kevin Pennyfeather
Trombone III	Maureen Murray	Craig Goueffic
Bass Trombone	Denis St. Onge	Ray Basaraba
Piano	Stephanie Urquhart	James Anderson
Guitar	Robert Brinton	Michael Campbell
Bass	Connor Pylypa	Pat Haiste
Drums	Murray Smith	Leonard Patterson
Voice	Erica Gorieu	Stephanie Savage

**Special Thanks to:  
Mrs. Roberta Baril and the WP Wagner School Music Program**







*University of Alberta  
Department of Music  
Presents:*

***Contempo  
New Music  
Ensemble***

**Directors:  
Roger Admiral and  
Andriy Talpash**

**Monday March 18,  
2013 7:00 PM**

PHILIPS



# *Contempo New Music Ensemble*

*Co-Directors: Roger Admiral and Andriy Talpash*

## **PROGRAMME**

***Aria*** (1958)

John Cage (1912-1992)

*Jane Berry and Michaela Chiste, voices*

***And as he . . .*** (1993)

Peter Hatch (b.1957)

*Jane Berry, mezzo-soprano  
Michaela Chiste, flute*

***Ligatura-Message à Frances-Marie  
(the answered unanswered question)*** (1989)

György Kurtág (b.1926)

*Daniel Gervais and Marie Krejcar, violins  
Etelka Nyilasi, viola  
Roger Admiral, keyboards*

***Canon for 3  
(In memoriam Igor Stravinsky)*** (1971)

Elliott Carter (1908-2012)

*Daniel Gervais, Marie Krejcar, and Etelka Nyilasi, violins*

***Sonate*** (1970)

Edison Denisov (1929-1996)

*Gavin Goodwin, saxophone  
Mathew Walton, piano*

***Try Me, Good King:  
Last Words of the Wives of Henry VIII*** (2000)

Libby Larsen (b.1950)

1. Katherine of Aragon
2. Anne Boleyn
3. Jane Seymour
4. Anne of Cleves

*Mary Beth Ault, soprano  
Mathew Walton, piano*

***Workers' Union*** (1975)

Louis Andriessen (b.1939)

*Dylan Reap and Glenn Skelton, trumpets  
Kayla Chambers, Gavin Goodwin, and Eric Toombs, saxophones  
Allyson Macivor, percussion*



~ Intermission ~

**Chains (1986)**

Frederic Rzewski (b.1938)

1. The News
2. The News, Again
3. Christopher Columbus to Ferdinand and Isabella
4. The Cry of the Rich and Poor
5. Creation (Part I)
6. Creation (Part II)
7. Song of the Sphinx
8. What is Anarchism?
9. History's Endless Chain
10. Labor's Endless Chain
11. Long March
12. How to Make a Pin

*Michaela Chiste, flute*

*Kayla Chambers, Gavin Goodwin, and Eric Toombs, saxophones*

*Dylan Reap and Glenn Skelton, trumpets*

*Mathew Walton, piano*

*Allyson Macivor, percussion*

*Daniel Gervais and Marie Krejcar, violins*

*Etelka Nyilasi, viola and violin*

*Mary Beth Ault, soprano*

*Jane Berry, mezzo-soprano*

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**Texts:**

***And as he . . .* by Peter Hatch**

"He he he he and he and he and and he and he and he and and as and as he and as he and he.  
He is and as he is, and as he is and he is, he is and as he and he and as he is and he and he  
and and he and he.

As presently. As exactitude. As trains. has trains. Has trains. As trains. As trains. Presently.  
Proportions. Presently. As proportions as presently. Father and further. Was the king or room.  
Farther and whether.

Was there was there was there what was there was there what was there was there there was  
there."

***Try Me, Good King: Last Words of the Wives of Henry VIII* by Libby Larsen:**

1. Katherine of Aragon (1485-1536)

My most dear Lord, King, my Husband,

The hour of my death now drawing on, the tender love I owe you, forces me to commend myself  
unto you and to put you in remembrance of the health and welfare of your soul. You have cast  
me into many calamities and yourself into many troubles. For my part, I pardon you everything,  
and I wish to devoutly pray God that he will pardon you also. For the rest, I commend unto you  
our daughter, Mary, beseeching you to be a good father unto her. Lastly, I make this vow, that  
my eyes desire you above all things.



## 2. Anne Boleyn (1502?-1536)

Try me, good King! Let me have a lawful trial, and let not my enemies sit as my accusers and judges. Let me receive an open trial for my truth shall fear no open shame. Never a prince had a wife more loyal in all duty, in all true affection, than you have found in Anne Bulen. You have chosen me in low estate to be my wife and companion. Do you not remember the words of your own true hand? "My own darling, I would you were in my arms for I think it long since I kissed you. My mistress and my friend." Try me, good king! If ever I have found favour in your sight, if ever the name of Anne Bulen has been pleasing to your ears, than let me obtain this request and my innocence shall be known. Let me obtain this request and my innocence shall be cleared.

Good Christian people, I come hither to die and by the law I am judged to die. I pray God save the King. I hear the executioner's good, and my neck is so little...

## 3. Jane Seymour (1506-1537)

Right trusty and Well-Beloved, we greet you well, for as much as be the inestimable goodness of Almighty God, we be delivered of a prince.

I love the rose both red and white,

To hear of them is my delight!

Joyed may we be,

Our prince to see,

And roses three!

## 4. Anne of Cleves (1515-1557)

I have been informed my certain lords of the doubts and questions which have been found in our marriage. It may please your majesty to know that, though this case be most hard and sorrowful I have and do accept the clergy as my judges. So now, the clergy hath given their sentence. I approve. I neither can nor will repute myself for your graces' wife, yet it may please your highness to take me for your sister, for which I most humbly thank you. Your majesty's most humble sister, Anne, daughter of Cleves.

### ***Chains by Frederic Rzewski:***

#### 1. The News (From today's newspaper)

#### 2. The News, Again (From today's newspaper)

#### 3. Christopher Columbus to Ferdinand and Isabella

"Your highness will not believe how fertile and rich these islands are. The natives have neither weapons nor the spirit of war. They go naked and undefended, and they are so cowardly that a thousand of them will run away from three of my men; at the same time, they are willing to obey and work, till the soil, and do whatever they are ordered to do. Let us use them, therefore, to build fortifications and cities; let us teach them to clothe themselves and finally make them adopt our customs."

#### 4. The Cry of the Rich and Poor (G.B. Shaw)

"Eat, drink, and be merry, for tomorrow we must..." (repeat)



5. Creation (Part I) (Genesis, adapted)  
“Cursed be the earth because of you! It will give you thorns and thistles for food; you will eat bread mixed with sweat. You will work and struggle every day of your life, until you go back to the earth, from which you were taken. You are the earth, and you will go back to the earth. Go back to the earth!”
6. Creation (Part II) (Sefer Yetzirah)  
“Out of two stones two houses are built;  
Out of three stones six houses are built;  
Out of four stones twenty-four houses are built;  
Out of five stones one hundred twenty houses are built;  
Out of six stones seven hundred twenty houses are built;  
Out of seven stones five thousand forty houses are built.  
Go, and count further: what the mouth is unable to pronounce and the ear is unable to hear.”
7. Song of the Sphinx (Instruction to Merikare, ca.2100 B.C.) – (to Ronald Reagan)  
“Don’t build your tomb out of ruins, using what has been made for what is to be made. Though it happened because of me, I learned it when it was too late. I was punished. To destroy is evil; but to restore what you have destroyed is useless. Think about it. Every blow is paid for by blows; violence brings only more violence. Think about it!”
8. What is Anarchism? (Emma Goldman)  
“The goal of anarchism is the free expression of all the latent powers of the individual, an individual for whom the making of a table, the building of a house, or the tilling of the soil is what painting is for an artist, and discovery for a scientist: the result of inspiration, of the intense longing, and interest in work as a creative force.”
9. History’s Endless Chain (Simone Weil)  
“From the primitive hunter to the Egyptian slave to the Roman slave to the medieval serf to the modern worker, humans have never stopped being pushed to work by an alien force, and under the threat of more or less immediate death.”
10. Labor’s Endless Chain (traditional)  
“We go to work to get the money to buy the food to get the force to go to work.”
11. Long March (Traditional Irish tune)  
“Step by step the longest march can be won, can be won. Many stones can form an arch, singly none, singly none. And by union what we will can be accomplished still. Drops of water turn a mill, singly none, singly none.”
12. How to Make a Pin (Adam Smith)  
“One man draws out the wire, another straightens it, a third cuts it, a fourth points it, a fifth grinds it at the top for receiving the head; to make the head requires two or three distinct operations; to put it on is a peculiar business, to whiten the pins is another; it is even a trade by itself to put them into the paper; and the important business of making a pin is, in this manner, divided in about eighteen distinct operations, which, in some manufactories, are all performed by distinct hands.

Division of labor increases the work that people can do for three reasons: first, increase in dexterity in each single worker; second, the saving of time usually lost in moving from one type of work to another; third, invention of machines, which can make the work easier and shorter, and make it possible for one person to do the work of many.”



### **Upcoming Department Events:**

#### **Faculty Composers Concert**

Dr. Howard Bashaw, Dr. Mark Hannesson,  
And Dr. Scott Smallwood present *Ultra*, a  
program of innovative new sonic experiments.

Friday, March 22, 2013 8:00PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/Adults \$20/Seniors \$15

#### **World Music Sampler**

The Indian and West African Music Ensembles  
along with special guest – Grammy award winner  
V.M. Bhatt, from India present a world music  
sample

Friday, April 5, 2013 8:00PM

Winspear Centre

Tickets: Students \$10/Adults \$20/Seniors \$15

#### **Mozart Grand Mass in C-Minor**

The University of Alberta Symphony Orchestra,  
Madrigal Singers, Concert Choir and Augustana

Choir directed by Dr. Leonard Ratzlaff and  
Petar Dundjerski

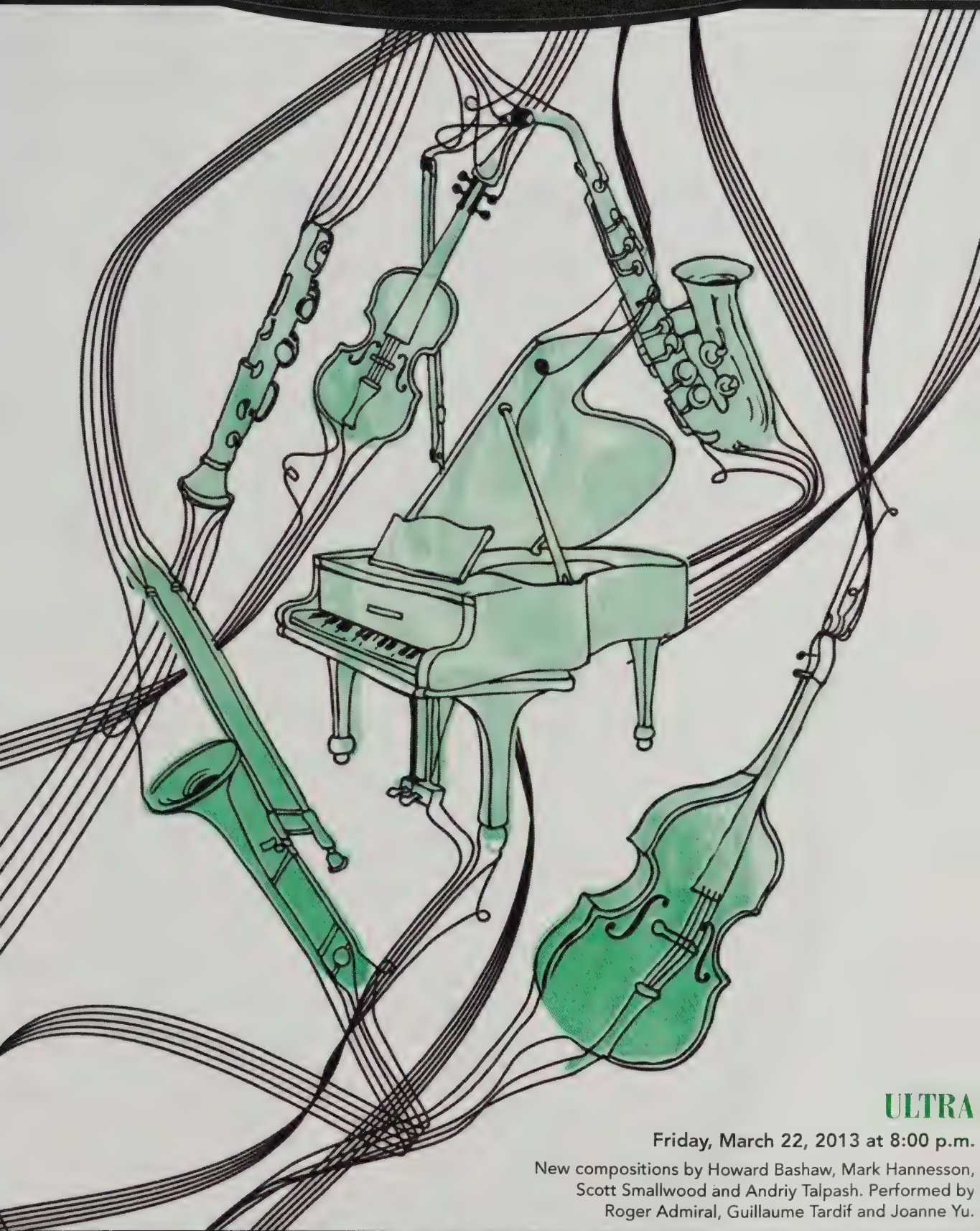
Sunday, April 7, 2013 8:00PM

Winspear Centre

Tickets: Students \$10/Adults \$20/Seniors \$15



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC  
**MUSIC AT CONVOCATION HALL**



**ULTRA**

Friday, March 22, 2013 at 8:00 p.m.

New compositions by Howard Bashaw, Mark Hannesson,  
Scott Smallwood and Andriy Talpash. Performed by  
Roger Admiral, Guillaume Tardif and Joanne Yu.



UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC

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# ULTRA

*Recent music by the University of Alberta Department  
of Music Faculty Composers*

## PROGRAMME

**15, for piano** (2012)

Howard Bashaw

### Part 1

- I Caccia
- II Gallery Shorts, no. 2,  
*adrift, beneath a solace of stars*
- III Gallery Shorts, no. 3, *Ouroborus*
- IV ***The Dreaded Lyres of Sirenum Scopuli***

### Part 2

- V Gallery Shorts, no. 4, *Checkered Present*
- VI Gallery Shorts, no. 1, *Homage*
- VII Gallery Shorts, no. 5, *The Shadow Spinner*
- VIII Dita Battenti
- IX ***Merciless, the Deadly Narcissist Pool***

### Part 3

- X Toccatella – a 12:15 phase-wobble
- XI Gallery Shorts, no. 6, *Then, Again*
- XII DAZZLE – the kaleidoscope returns
- XIII Impromptu, an homage to be
- XIV Dita Volanti
- XV ***Lament: Hovering, Helpless, Wound In Greys,  
the Stricken Sylph Spins***

Roger Admiral, piano

**15** was commissioned through the Canada Council for the Arts by Roger Admiral, Winston Choi, Douglas Finch, Corey Hamm and Kyoko Hashimoto.

~INTERMISSION~



Guillaume Tardif, violin  
Joanne Yu, cello  
Roger Admiral, piano

*Elevating Success* (2013)  
(electroacoustic work)

Scott Smallwood

*respire* (2013)  
(electroacoustic work)

Mark Hannesson

*Thalia Ringing* (2013)

Scott Smallwood

Guillaume Tardif, violin  
Joanne Yu, cello  
Roger Admiral, piano

### Notes on Composers:

Originally from White Rock, British Columbia, Canadian composer **Dr Howard Bashaw** is a graduate of the University of British Columbia (DMA, 1989). Appointed in 1993, he is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Working in the acoustic medium, Bashaw has composed for a range of diverse ensembles including: the Hard Rubber Orchestra, Vancouver New Music, New Music Concerts, Société de musique contemporaine du Québec, Duo Kovalis, East-West Quartet, Standing Wave, Edmonton Symphony Orchestra, Hammerhead Consort, Now Age Orchestra, Duo Majoya, Continuum Ensemble (London), and the Augustana Choir. Individual performers featured in premiere performances and recordings of works for chamber and large ensembles include: Roger Admiral (piano), Trevor Brandenburg (percussion), Kathleen Corcoran (soprano), Douglas Finch (piano), Niek de Groot (double bass), Philip Hornsey (percussion), Tatjana Kukoc (guitar), Dennis Miller (tuba), Ken Read (trombone), Yan Sallafranque (tuba), Allen Stiles (piano), William Street (saxophone), Alain Trudel (trombone), Russell Whitehead (trumpet) and Cameron Wilson (violin). The piano is included in many of Bashaw's works for ensemble -- but he has also composed several, distinctly demanding works for solo piano. Premiere performances here include: Roger Admiral (*Minimalisms II*), Marc Couroux (*Form Archimage*) Corey Hamm (*Preludes Book I*), Barbara Pritchard (*Hosu*) and Haley Simons (*Preludes Book II*). Selected by performers, Bashaw's piano music has occurred in national and international piano performance competitions. CD releases presenting only original compositions include: *Hard Rubber*, *Hard Elastic* (2008), *Form Archimage* (2004) and *BASHAW* (2000). With broadcasts occurring most notably on CBC's *Two New Hours* and *The Signal*, Bashaw's works have been performed across Canada and in the USA, as well as in Europe and beyond. He has received commissions through the Canada Council for the Arts, CBC Radio Music, and the Alberta Foundation for the Arts. Bashaw is a member of the Canadian League of Composers (CLC) and The Canadian Music Centre (CMC). He is also represented by AMP.



Born in Winnipeg, Manitoba, **Dr Mark Hannesson** is a composer and sound artist who writes instrumental, electroacoustic, mixed and audiovisual works. His music has been widely performed or broadcast. He is a frequent performer/diffuser in his many mixed works (instruments and computer). Many of his works explore and attempt to develop the connections between instrumental and electronic music. As well, he is an active performer of live electronic music. He completed a Bachelor's degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw. He completed doctoral studies in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective, a group of composers dedicated to promoting extreme sound art in the Vancouver area. They have now changed their focus to a national level. Works of his can be heard on the CEC compact discs *Cache 2000* and *Discontact III* and on the Boreal Music Society (BEAMS) compact disc *Unsound*, on the Sonus website and on the Modisti Netlable release, *expansion sonora*. He has taught Music Technology and Composition courses at the University of Alberta since 2005. He is the co-director of the ElectroAcoustic Research Studios (EARS) and co-director of the Free Improvisation Ensemble (X42).

**Dr Scott Smallwood** was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time. As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence. His work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.



**UNIVERSITY OF ALBERTA**  
**DEPARTMENT OF MUSIC**



*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCAATION HALL



## ***University of Alberta Concert Band***

*With Special Guests*

*The University of Alberta Saxophone Ensemble*

**Conductor: Dr. Dennis Prime**

**Sunday March 24, 2013 2:00 PM**



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



# PROGRAMME

A Festival Prelude	Alfred Reed
Three London Miniatures	Mark Camphouse
1. Westminster Hymn	
2. For England's Rose	
3. Kensington March	
Three Celtic Dances	Brian Balmages
1. Reel	
2. Air	
3. Jig	

## INTERVAL

*University of Alberta Saxophone Ensemble*

Trauermusik	Paul Hindemith
Orchestration for 12 saxophones	Arr. F. Brunaud
1. Langsam	
2. Ruhig Bewegt	
3. Lebhaft	
4. Sehr Langsam / Choral "Für deinen Thron tret ich hiermit"	

*Chee Meng Low, Conductor*

## INTERVAL

A Tribute to Rodgers and Hammerstein	Arr. Calvin Custer
Jupiter	Jan Van Der Roose

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### University of Alberta Saxophone Ensemble:

Music Director: Dr William H. Street  
Conductor: Chee Meng Low

Soprano Saxophone Solo: Eric Tombs  
Soprano Solo: Gavin Goodwin, Raymond Baril

Alto Saxophone Solo: Kendra Heslip  
Alto Saxophone: Frank Nian, Sean Brooks

Tenor Saxophone Solo: Dominique Shulhan  
Tenor Saxophone: Danielle Manalili, Erica Torok

Baritone Saxophone: Laura Kerslake, Elias Carter  
Bass Saxophone: Allison Balcetis

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## CONCERT BAND PERSONNEL 2012/13

### FLUTE 1

Choi, Sarah  
Edwards, Darilyn  
Gibson, Taryn  
Hlushak, Rachelle  
Litwin, Kendra  
Muckle, Jessica  
Perkins, Javielle  
Simpson, Tara  
Yin, Betty  
Zhang, Jieyun

### FLUTE 2

Brown, Claire  
Gagnon, Lauren  
Guzzo, Caitlin  
Kim, Maria  
Kim, Rosa  
Larocque, Olivia  
Leyton, Antoinette  
Mayer, Andrea  
Mears, Heather  
Melnik, Kate  
Renaud, Rachelle  
Tompkins, Kathleen  
Wong, Patricia

### OBOE

Thompson, Alexandra

### CLARINET 1

Harris, Natasha  
Shaw, Tia  
Tse, Tiffanie

### CLARINET 2

Brown, Katharine  
Davies, Kim  
Lake, Eldon  
Spence, Nicole  
Stock, Heather  
Walker, Erin

### CLARINET 3

Greening, Brittany  
Johnson, Gabrielle  
Ready, Emily  
Warnock, Amanda

### BASS CLARINET

Gabrielson, Shyla  
Phillips, Sonia

### ALTO SAXOPHONE

Brooks, Sean  
Nian, Frank  
Lam, Christine Torok, Erica

### TENOR SAXOPHONE

Alferez Jimenez, Guillermo  
Manalili, Danielle

### BARITONE SAXOPHONE

Carter, Elias

### TRUMPET 1

Groten, Sean  
Madell, Cole

### TRUMPET 2

Doram, Scott  
Kaluzniak, Robin  
Lindemulder, Eric  
Logar, Emily

### TRUMPET 3

Berkes, Thomas  
Deas, Aaron  
Garbowska, Kasia

### HORNS

Barnett, Corinne  
Dauphinais, Paul  
Deas, Alison  
Frenette, Julianne  
Hoehne, Jessica

### TROMBONES

Brost, Nolan  
Feuer, Devin

### EUPHONIUM

Francis, Sonja  
Hodge, Kristin

### TUBA

Roch, Samantha

### DOUBLE BASS

Hauck, Taylor

### PERCUSSION

Calder, Brianna  
Carlson, Rebecca  
Chung, Amanda  
Dunsmore, Garrett  
McWeeny, Robbie  
Tremblay, Julia



**UNIVERSITY OF ALBERTA**  
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DEPARTMENT OF  
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*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCAATION HALL



## *The University of Alberta Symphonic Wind Ensemble*

**Conductor: Dr. Dennis Prime**

**Tuesday April 2, 2013 8:00 PM**



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



# *Symphonic Wind Ensemble*

*Director: Dr. Dennis Prime*

## **PROGRAMME**

Selections from the Danserye

1. *La Morisque*
2. *Bergerette*
3. *Les quatre Banles*
4. *Fagot*
5. *Den hoboecken dans*
6. *Ronde & Salterelle*
7. *Ronde & Aliud*
8. *Basse danse: Mon desir*
9. *Pavane: La Bataille*

Tielman Susato  
Arr. Dunnigan

Chorale and Toccata

Jack Stamp

*Roberta Baril - Graduate conductor*

*La Salsa* from Sinfonia No. 3

Roberto Sierra  
Arr. Scatterday

*Ray Baril - Graduate conductor*

~Intermission~

*Molly on the Shore*

Percy Grainger

*Fugue* from Symphony in Bb

Paul Hindemith

*Dreams Under a New Moon* from Symphony No. 2

Frank Ticheli

*Michael Clark - Graduate Conductor*

*Apollo Unleashed* from Symphony No. 2

Frank Ticheli

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### **ANOTHER GREAT SWE CONCERT AT THE CANTANDO FESTIVAL**

Tuesday, April 16 - Winspear Centre for Music  
with special guest - Jeff Nelsen - horn soloist  
(formerly of the Canadian Brass and Montreal Symphony)  
8:00 pm - Admission \$10



**UNIVERSITY OF ALBERTA**  
**DEPARTMENT OF MUSIC**



# ***University of Alberta Symphonic Wind Ensemble***

## **Flute:**

Philippe de Montigny - Edmonton, AB  
Katherine Griffith - Sherwood Park, AB  
Lara Hyde - Lacombe, AB  
Crystal J. Kegler - Ardrossan, AB  
Jessica Rogers - Edmonton, AB

## **Oboe:**

Noëlle Byer - Edmonton, AB  
Brenna Hardy - Edmonton, AB

## **Bassoon:**

Emily Tam - Hong Kong  
Arland Mark - Victoria, BC

## **Clarinet:**

Katherine Brice - Luseland, SK  
James Bures - Edmonton, AB  
Samuel He - Edmonton, AB  
Joshua Iverson - Wainwright, AB  
Chee Meng Low - Kuala Lumpur, Malaysia  
Jessica Ornella - Sylvan Lake, AB  
Jacob Struzik - Edmonton, AB  
Andrea Tarnawsky - Sherwood Park, AB

## **Saxophone:**

Kayla Chambers - Red Deer, AB  
Gavin Goodwin - Edmonton, AB  
Kendra Heslip - Okotoks, AB  
Eric Toombs - Okotoks, AB

## **Trumpet:**

Ian Kerr - Devon, AB  
Mackenzie May - Calgary, AB  
Dylan Reap - Edmonton, AB  
Heather Richard - Edmonton, AB  
Sarah Roberts - Edmonton, AB  
Glenn Skelton - Calgary, AB  
Chris Young - Fort St. John, BC

## **Horn:**

Peter Clark - Onoway, AB  
Miranda Marks - Sioux Falls, USA  
Cole VanDerVelden - St. Albert, AB  
Michale Clark - Onoway, AB

## **Trombone:**

Lynn Atkin - Edmonton, AB  
Jack Erdmann - Edmonton, AB  
Megan Hodge - Edmonton, AB

## **Euphonium:**

Dylan Podkowka - Edmonton, AB  
Katherine Schäfers - Mornville, AB

## **Tuba:**

Raymond Basaraba - Ardrossan, AB  
Michael Gust - Edmonton, AB

## **Percussion:**

Conrad Auch - Calgary, AB  
Will Brophy - Edmonton, AB  
Amanda Chung - Edmonton, AB  
Allyson MacIvor - St. Albert, AB  
Julia Tremblay - Bonnyville, AB  
Adam Niemetz - Edmonton, AB

## **Piano:**

Da Young Yoon - Edmonton, AB

## **Harp:**

Samantha Spurrier - Edmonton, AB

## **Director:**

Dr. Dennis Prime

## **Graduate Assistant Conductor:**

Michael Clark

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## **UPCOMING DEPARMENT EVENTS:**

### **World Music Sampler**

The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample

Friday, April 5, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

### **Mozart Grand Mass in C-Minor**

The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski

Sunday, April 7, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

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DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



Friday, April 5, 2013 at 8pm

Grammy Award Winner

# Vishwa Mohana Bhatt

with

Subhen Chatterjee, Tabla

Also featuring

University of Alberta's

**Indian Music Ensemble**

Sharmila Mathur, Director

**West African Music Ensemble**

Robert Kpogo, Director

**Winspear Centre**

4 Sir Winston Churchill Square

Tickets at the door or online at  
[worldmusicsampler-es2004.eventbrite.ca](http://worldmusicsampler-es2004.eventbrite.ca)

\$20 General | \$15 Seniors | \$10 Students

Presented by



UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC



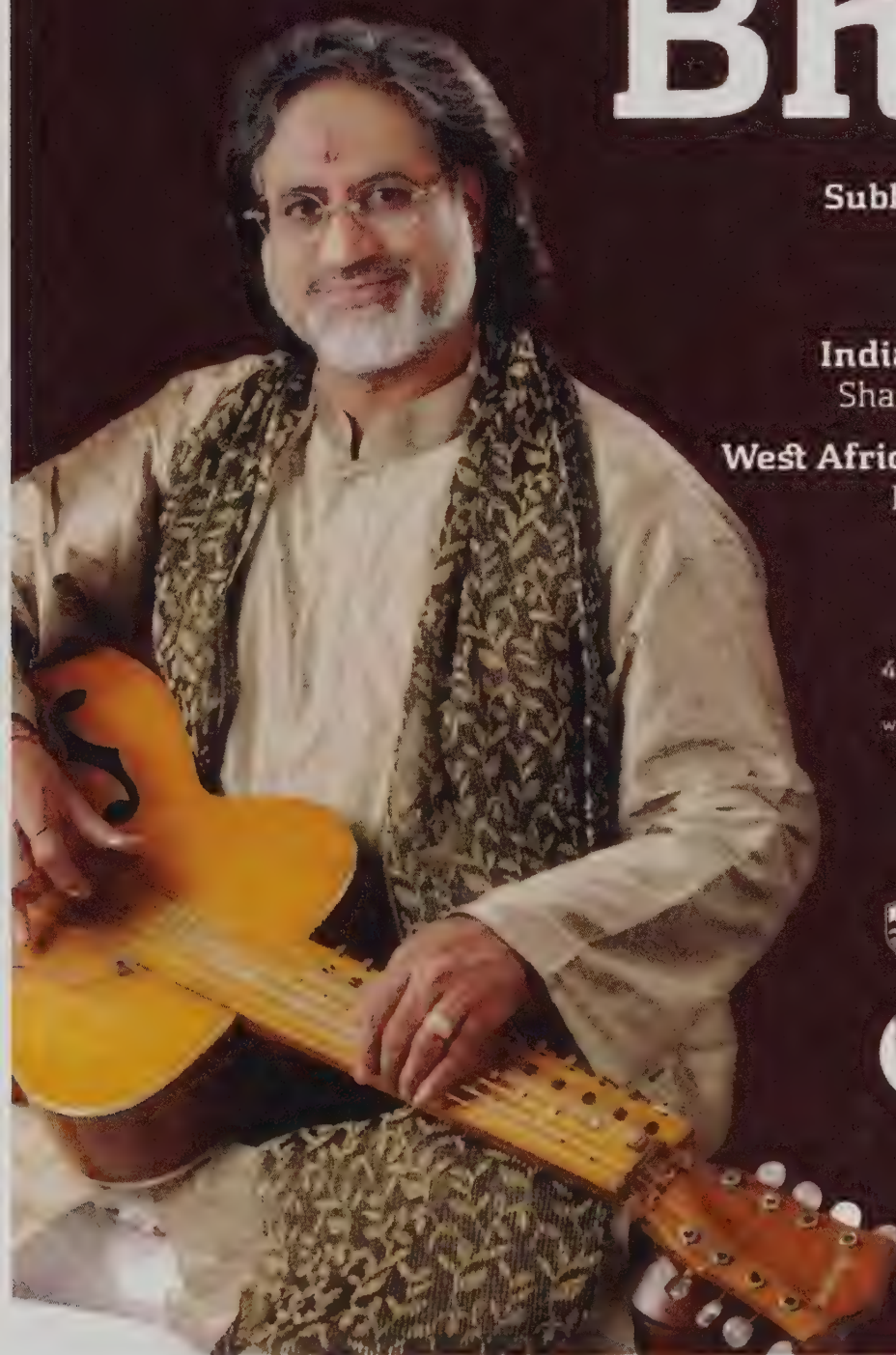
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Mala**





# *World Music Concert*

*Vishwa Mohan Bhatt and Subhen Chatterjee*

And the University of Alberta's

Indian Music Ensemble and West African Music Ensemble

## **PROGRAMME**

### ***The West African Ensemble***

#### **Gahu**

**Gahu/Agahu** was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon return to Ghana. In the language of the creators, Gahu/Agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

#### **Tokoe**

**Tokoe** is performed among the Ga-Adangme and the Ewe in the Tongue area of Southern Ghana during initiation or puberty along with the learning of the activities of motherwood. The dance movements appear to be simple but stylish, and present the newly eligible girls to the community. Currently Tokoe is also performed by some Ghanaian-African performing groups in Ghana and in contemporary settings.

#### **Gota**

**Gota** was originally a dance for medicine men and women of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

### ***Indian Music Ensemble***

#### **Shivoham Shivaroopoham**

Shlokas in praise of Lord Shiva

#### **Raghupati Raghav Raja Ram**

Gandhi's favourite Bhajan

#### **Tabla Recital**

A Qaeda in Teentaal

#### **Sitar Recital**

Raga Hansdhwani in Ektaal

#### **Allah Hoo**

A Sufi song in praise of Allah

#### **'Chanchal' a Dhun**

Tribute to Guru Bhatt

~INTERMISSION~

***Mohan Veena recital by Pandit V. M. Bhatt  
and Subhen CXhatterjee on Tabla***



## West African Ensemble

Robert Kpogo, Instructor  
Dr. Wisdom Agorde, Instructor  
Shumaila Hemani, Teaching Assistant  
Wei (Maggie) Li, Volunteer Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

### Members

William Brophy  
Meera Dave  
Maren Elliot  
Eric Hollands  
Mofiyinfoluwa Adekunle  
Xinran Wu  
Lan Jasmine Zhuo  
Yi Li

Sonia Chin  
Tyler Davidson  
Jennifer Fourie  
Morgan Mckinney  
Toluwalase (Esther) Balyewun  
Hao Yu Yu  
Nathan Woodward  
Jillian Fulton

## Indian Music Ensemble

Sharmila Mathur, Director

Under the direction of Sharmila Mathur, the Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm), through instruction in singing, tabla (drums) and sitar (plucked lute). The Ensemble has qualified & devoted instructors including Sharmila Mathur (Sitar) and Dr. Karim Gillani (Vocal). They are regularly featured at the Canadian Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week. A set of rental instruments are also available for registered students.

### Student Performers:

Chin, Sonia Cristina  
Dumitrescu, Cristian  
Gao, Chuhan  
Lin, Isabella Huimei  
Meeks, Jillian Laurine  
Rezai, Azizullah  
Yu, Yue  
Malhotra, Harina Lucky  
Zhu, Bin  
Li, Chenxi  
Li, Yi  
Park, Young-Sin  
Chen, Tong  
Gill, Ishrat  
Tadkase, Akshaya Mahadev  
Zhang, Yue  
Sohanpal, Geetanjali  
Couture, Srilata

### Faculty Performers:

Maria Dunn  
Garry Keiller  
Jeevan Patel  
Ojas Joshi

### Staff performers:

Qureshi, Regula  
Gillani, Karim  
Salehyar, Hamidreza  
Mathur, Sharmila

### MC:

Couture, Srilata

*This concert has been presented by the University of Alberta Department of Music and folkwaysAlive! with Raga Mala Society as sponsors.*



## Biographies:

Creator of the MOHAN VEENA and the winner of the GRAMMY AWARD, **Vishwa Mohan** has mesmerized the world with his pristine pure, delicate yet fiery music. It is due to Vishwa's maiden mega effort that he rechristened guitar as MOHAN VEENA, his genius creation and has established it at the top most level in the mainstream of Indian Classical Music scenario, thereby proving the essence of his name VISHWA (meaning the world) and MOHAN (meaning charmer) and indeed, a world charmer he is. Being the foremost disciple of Pt. Ravi Shankar, Vishwa Mohan belongs to that elite body of musicians which traces its origin to the Moughal emperor Akbar's court musician TANSEN and his guru the Hindu Mystic Swami Haridas. Vishwa Mohan Bhatt has attracted international attention by his successful indianisation of the western Hawaiian guitar with his perfect assimilation of sitar, sarod & veena techniques, by giving it a evolutionary design & shape and by adding 14 more strings helping him to establish the instrument MOHAN VEENA to unbelievable heights. With blinding speed and faultless legato, Bhatt is undoubtedly one of the most expressive, versatile and greatest slide players in the world. Being a powerhouse performer, Vishwa's electrifying performance always captivates the audience whether in the United States of America, Europe, Gulf countries or his motherland India. Vishwa Mohan has become the cultural ambassador of India by carrying the Herculean task of glorifying and popularizing Indian culture and music throughout the world. Outstanding features of Bhatt's baaj (style) are his natural ability to play the 'Tantrakari Ang' and incorporate the 'Gayaki Ang' on Mohan Veena which is the greatest advantage of this instrument over traditional Indian instrument like sitar, sarod and veena. It was no surprise that Vishwa Mohan with his sheer virtuosity and limitless supply of melodies won the highest music award of the world, the GRAMMY AWARD IN 1994 along with Ry Cooder for their World Music Album, 'A MEETING BY THE RIVER' enhancing his celebrity status not only as a star performer but also as an improviser and a soulful composer. Vishwa Mohan has performed extensively in the USA, USSR, Canada, the Great Britain, Germany, Spain, France, Italy, Netherlands, Belgium, Scotland, Switzerland, Denmark, then scaling the Gulf of Dubai, Al-Sharjah, Bahrain, Muscat, Abu Dhabi etc. and throughout India.

**SUBHEN CHATTERJEE** bases his style of playing to Lucknow gharana that he learnt from his illustrious guru tabla maestro Pandit Swapan Chowdhury. Not restricting himself to one single gharana-Subhen went on to learn the intricacies & beauty of other gharanas that he introduced in his playing & which has made his style of playing so unique & distinctive. He has performed with Pt. Bhimsen Joshi, Smt. Girija Devi, Pt. Jasraj, Smt. Sobha Gurtu, Pt. V. G. Jog, Pt. Rajan-Sajan Misra, Ustad Rashid Khan, Ustad Shahid Parvez, Pt. Viswa Mohan Bhatt, Ustad Ashish Khan, Pt. Ulhas Kashalkar, Pt. Manilal Nag, Ustad Ali Ahmed Hussain Khan, Pt. Ronu Mazumder, Pt. Chitresh Das and many others and has earned a very good name both from the audience as well as the press. Subhen is also a very fine soloist. WOMAD(World Organisation of Music & Dance, founded by Peter Gabriel) by collaborating with such distinguished artistes such as Paul Horn (Flautist), David Cosby (of Crosby, Still, Nash & Young famed) etc. Subhen has also created India's leading fusion band, KARMA, (in the year 1985) which is still the only of its kind from the eastern part of India. Subhen's recent collaboration with renowned percussionist, SIVAMANI, has enabled him to form another unique fusion band called FRIENDS OF DRUMS (F. O. D) whose main objective is to help the lesser known yet very talented musicians sharing stage with renowned ones. F. O. D. has also planned for supporting old and handicapped musicians (financially or otherwise) who had served the music world for years. His album BANDISH FUSION was nominated for JPF Music Awards (one of USA's leading music awards) in 2006. Subhen's latest albums "BANDISH FUSION: Redefind" & "BANDISH FUSION: the lasting legacy" are already in the charts, both in India & abroad. For more details on this, please log on to: [www.bandishfusion.com](http://www.bandishfusion.com)



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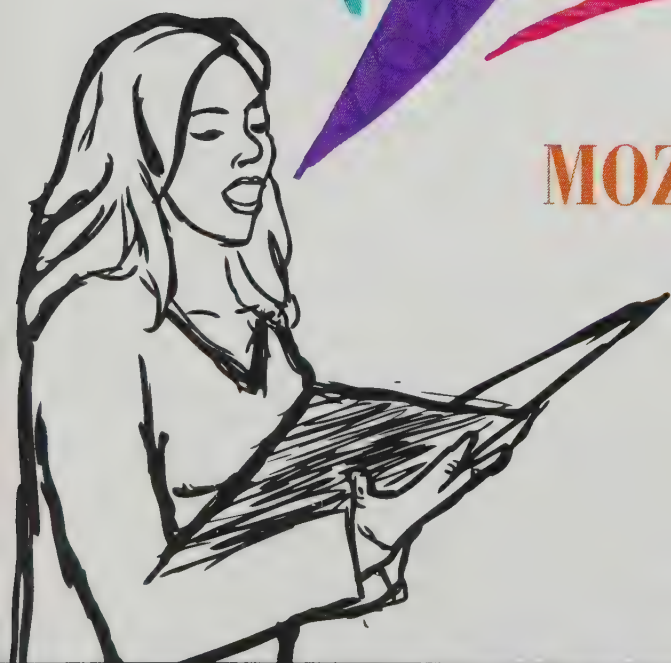


**UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC**



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

# MUSIC AT THE WINSPEAR



## MOZART'S GRAND MASS IN C-MINOR

April 7, 2013 at 8:00 p.m.

Conductors: Dr. Leonard Ratzlaff,  
Petar Dundjerski, Rob Curtis and Dr. Ardelle Ries  
Performed by the University Symphony Orchestra,  
Madrigal Singers, Concert Choir and Augustana Choir.

The Francis Winspear Centre for Music, Edmonton  
Tickets: \$20 Adults | \$15 Seniors | \$10 Students  
Available at the door and online [www.music.ualberta.ca](http://www.music.ualberta.ca)



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# PROGRAMME

*University of Alberta Symphony Orchestra*

Prelude to Meistersinger

R. Wagner  
(1813-1883)

Flute Concerto

K. Nielsen  
(1865-1931)

*Jessica Rogers, flute*

~INTERMISSION~

*University Symphony Orchestra, Madrigal Singers, Concert Choir, Augustana Choir*

Grand Mass in c-minor, K. 427

W. A. Mozart  
(1756-1791)

**Kyrie** Gianna Read, soprano; chorus

**Gloria in excelsis Deo** Chorus

*Laudamus te* Connie McLaws-Curtis, soprano

*Gratias agimus tibi* Chorus

*Domine Deus* Dana Petterson, soprano  
Andrea Benoit, soprano

*Qui tollis* Double Chorus

*Quoniam tu solus* Katrina Townsend, soprano  
Gianna Read, soprano  
Jacques Arsenault, tenor

*Jesu Christe -  
Cum Sancto Spiritu* Chorus

**Credo in unum Deum** Chorus

*Et incarnatus est* Gianna Read, solo

**Sanctus - Osanna** Double Chorus

*Benedictus* Gianna Read, soprano,  
Bailey Cameron, mezzo-soprano  
Jacques Arsenault, tenor  
Rob Curtis, bass

*Conducted by Petar Dundjerski*

***The following conductors, have prepared the excellent work of the choirs:***

Ardelle Ries, Augustana Choir  
Leonard Ratzlaff, Madrigal Singers  
Rob Curtis, Concert Choir



**Jessica Rogers** was born and raised in Edmonton and has been playing the flute for nine years. She holds a grade ten RCM certificate for flute performance, was the winner of a Maestro Award for the best instrumental soloist at the 2008 Orlando Heritage Music Festival. Jessica recorded "Generations" with George Koufogiannakis in 2009, which was nominated for, "Jazz Album of the Year" at the 9<sup>th</sup> Annual Independent Music Awards. She has been a member of the University Concert Band, Symphonic Wind Ensemble, Symphonic Orchestra, Edmonton Youth Orchestra, and is a founding member of the Avenue Wind Quintet. She was recently a finalist performing the Vivaldi piccolo concerto at the Northern Alberta Concerto Competition of 2013. Jessica is in her third year of a music performance degree at the University of Alberta, and has studied with Dorothy Speers and Shelley Younge, and has attended master classes with Tara Helen O'Conner and Susan Hoepfner. She is a recipient of various awards and scholarships, including the Harvard Broadcasting Performance Award, the Beryl Barnes Memorial Undergraduate Award, the Louise McKinney Scholarship, the EZ Rock 104.9 FM Prize, the Symphony Women's Educational Assistance Fund, and the Gladys Eleanor Eckert Scholarship.

**University of Alberta Madrigal Singers**

Comprised of 36 auditioned singers from across campus under the direction of Dr Leonard Ratzlaff, the Madrigal Singers have emerged as one of the foremost university chamber choirs in Canada. Frequent first-prize winners in the CBC's Choral Competition for Amateur Choirs, the Madrigal Singers have also had several successes at major international competitions in Germany and Ireland. They have received invitations from the American Choral Directors Association and the Association of Canadian Choral Communities to appear at their national conventions. Two of the Madrigal Singers' five recordings, *Balulalow* (2000) and *The Passing of the Year* (2006) have received National Choral Awards for the best recording of the year. The Madrigal Singers are frequently recorded by the CBC, and have appeared as guests of the Edmonton Symphony, this past December performing Handel's *Messiah* with the ESO. The Madrigal Singers have also performed with the Alberta Baroque Ensemble in its annual Christmas concerts. In November the Madrigal Singers participated in the *University Voices* choral festival in Toronto.

**Soprano**

Sara Brooks  
Anna Chen  
Sherry Giebelhaus  
Kaitlynd Hiller  
Gianna Read  
Katrina Smith  
Alexandra Thompson  
Katrina Townsend  
Andrea Vogel

**Alto**

Bailey Cameron  
Silken Conradi  
Lana Cuthbertson  
Hilary Davis  
Elizabeth Kreiter  
Kayla MacDonald  
Angela McKeown  
Tammy-Jo Mortensen  
Jennifer O'Donnell  
Rebecca Parsons  
Gloria Wan

**Tenor**

RJ Chambers  
Matthew Dalen  
Raimundo Gonzales  
David Jeon  
Mark Keeler  
Savio Nguyen  
Arthur Raymundo

**Bass**

Rob Curtis  
Kenneth Ernst  
Kurt Illerbrun  
Jeremy Kerr-Wilson  
John Lambert  
Sidney M'Sahel  
Jarett Prouse  
Adam Robertson  
Adam Sartore  
Anthony Wynne

Assistant Director: Sara Brooks



## **University of Alberta Concert Choir**

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of singers from across campus, most of whom are in their first or second year of post-secondary education. Singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, been heard on national broadcast of the CBC, and been regular national semi-finalists in the CBC Amateur Choir Competition. Over the 38-year history of the choir, travels have taken the ensemble to Europe, China and the United States. In recent years the choir has traveled to the east coast of Canada, southwestern Ontario, Vancouver Island, various parts of Alberta and most recently to Iceland.

### **Soprano**

Rachel Berg  
Aly Carrigan  
Carly Clarke  
Alyssa Fieseler  
Elizabeth Garay  
Vanessa Jerusalemiec  
Ann Koshy  
Heather Richards  
Abigail Spencer  
Kelsey Vankosky  
Julie Wright  
Johnna Yusep

### **Alto**

Alis Yu An  
Elizabeth Bacon  
Christina Bartel Nickel  
Jessica Chan  
Kai-Lynn Gan  
Amelia Gillese  
Asiah Holm  
Jina Kwon  
Kayla MacDonald  
Angela McKeown  
Jessica Milanowski  
Kathleen Ruschkowski  
Virginia Wan

### **Tenor**

Chris Friesen  
Matt Hubert  
Jordan Oakes  
Davis Pham  
Arthur Raymundo  
Vincent Zheng

### **Bass**

Ross Bishop  
Tamer Harb  
Sidney M'sahel  
Greg Mulyk  
Dylan Reap  
Krystian Sekowski

Director: Rob Curtis

Assistant Director: Angela McKeown



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## **Augustana Choir**

A strong choral tradition at the University of Alberta Augustana Campus dates back to the beginning of the twentieth century. Currently under the direction of Dr. Ardelle Ries, The Augustana Choir is considered to be one of Western Canada's most successful undergraduate university choirs. The Augustana Choir studies and performs a wide variety of quality choral literature drawn from all musical periods and styles, including recent compositions and commissions. The Augustana Choir has a number of recordings. Their most recent CD, *Nuper Rosarum Flores: Now the Rose Blossoms*, celebrates contemporary Canadian choral repertoire sung in sacred, rural spaces, and includes a première performance of *The Chapel* by University of Alberta composer, Dr. Howard Bashaw. Thanks to generous support from the University of Alberta President's Grant for the Creative and Performing Arts, a new CD recording project is underway to document The Augustana Choir's extraordinary study and performance tour to Hungary in May 2012. This new recording is scheduled for release in April 2013. An active touring tradition has led The Augustana Choir to perform satisfying concerts for local, national, and international audiences.

Dr. Ardelle Ries, director

Dr. Roger Admiral, accompanist

### **Sopranos**

Andrea Benoit\*, Stettler, AB  
Julia Buker\*, Airdrie, AB  
Holly Chappell, Westlock, AB  
Christine Degner, Barrhead, AB  
Hannah Falk, Camrose, AB  
Monique Gagnon, Sherwood Park, AB  
Cathryn Harder, Camrose, AB  
Bailey Kuhn, Drayton Valley, AB  
Katrina Lexvold, Leduc, AB  
Alicia Maedel, Red Deer, AB  
Evelyn Schaffer, Bassano, AB  
Aleisha Sommer, Camrose, AB

### **Altos**

Rebecca Bouma, Tofield, AB  
Sara Chappell, Westlock, AB  
Elizabeth Clarke\*, Fort McMurray, AB  
Jessica Hatton\*, Edmonton, AB  
Miranda Holmes, Onoway, AB  
Alana Kornelsen, Edmonton, AB  
Monica Littleton, Grande Prairie, AB  
Stephanie Myles, Breton, AB  
Karina Nottveit, Moosehorn, MB  
Joelle Skinner, Valleyview, AB  
Anna Walisser, Grande Prairie, AB

### **Tenors**

Jordan Andriatz, Bashaw, AB  
Taylor Bulger, Camrose, AB  
Jerry McCusker, Dallas, Texas, USA  
Spencer Schafers\*, Morinville, AB  
Casper Seely, Drayton Valley, AB  
Dan Shepherd, Kelowna, BC  
Jonathan Skinner\*, Turtleford, SK  
Ian Skinner, Turtleford, SK  
Colin Wack, Edberg, AB  
Emil Yin, Edmonton, AB

### **Basses**

Dillon Allan, Camrose, AB  
Gordon Auyeung, Surrey, BC  
Tim Faltin, Stettler, AB  
Matthew Kijewski, Wetaskiwin, AB  
Spencer Kryzanowski\*, St. Albert, AB  
Adam McKenzie, Victoria BC  
Jeff Orom, Bashaw, AB  
Mackenze Orr, Stony Plain, AB  
Keifer Sutherland\*, Grande Cache, AB  
Brent Thiessen, Winkler, MB

\*denotes section leaders



**The University Symphony Orchestra**

The University Symphony Orchestra, directed by professor Petar Dundjerski, is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives a variety of concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. The USO has performed to full houses in the Winspear Centre.

**USO Roster**

**Violin:**

Yunona Anders  
Misun Choi  
Erin Dockery  
Khloe Heard  
Kenneth Heise\*\*Wagner and Nielsen  
Keisha Hollman  
Cynthia Johnston\*  
Marie Krejcar  
Cathy Kucey  
Charles Nokes  
Adam Pappas  
Kathleen Pickford  
Vladimir Rufino  
Joni Soans  
Tara Vongpaisal  
Kerry Waller\*\*Mozart  
Lulu Wang

**Viola**

Fabiola Amorim  
Michele Moroz  
Rita Reichbart  
Darrell Soetaert  
Robert Stewart

**Cello**

Amy Nicholson\*  
Isis Tse  
Remko van den Hurk  
Timothy Wong  
Nicholas Yee

**Bass**

Wesley Brenneis  
Zachary Grant

**Harp**

Samantha Spurrier  
Mary Wood

**Organ:**

Hyejin Diana Lee

**Conductor:** Petar Dundjerski

\*Principal

\*\*Concert Master

**Flute:**

Lara Hyde  
Javielle Perkins  
Jessica Rogers

**Oboe:**

Nöelle Byer  
Christa Eriksson

**Clarinet:**

Joshua Iverson  
Andrea Tarnawsky

**Bassoon:**

Douglas Ridgway  
Emily Tam

**French Horn:**

Peter Clark  
Miranda Marks  
Cole Vandervelden  
Joanna Wreakes

**Trumpet:**

Dylan Reap  
Glenn Skelton  
Christopher Young

**Trombone:**

Lynn Atkin  
Jack Erdmann  
Timothy Lenk

**Bass Trombone:**

Chris Taylor

**Tuba:**

Michael Gust

**Percussion:**

Hyejin Diana Lee  
Allyson MacIvor



*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCAATION HALL



## ***Composition Concert: Graduate and Undergraduate Students***

Featuring: 2 pianos & 2 percussion ensemble and  
The Contempo New Music Ensemble

***Director: Andriy Talpash***

**Tuesday April 16, 2013 8:00 PM**



DEPARTMENT OF  
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# ***Composition Concert:***

## ***Graduate and Undergraduate Students***

### **PROGRAMME**

#### ***Watching Ghosts***

**Ryan Yusep**

Pick a light source and stare intently at it. Do not let your eyes shift from that light. Focus so intently on the light that the surrounding illuminated objects begin to disappear in an effect similar to tunnel vision. To maintain this vision, limit the micro adjustments that your eyes usually make when staring at objects. Once in the meditative state, observe minute changes in the light. Watch as ephemeral, ethereal, geometric, and transient objects appear, both in the light and in the surrounding darkness.

Dylan Reap, trumpet; Daniel Gervais, violin; Etelka Nyilasi, viola;  
Jane Berry, voice; Allyson MacIvor, percussion

#### ***Geometry in Three Movements***

**Ryan Hemphill**

Light and Darkness in Structure  
Darkness in Light and Structure  
Light in Darkness and Structure

Michaela Chiste, flute; Gavin Goodwin, Kayla Chambers saxophones;  
Glenn Skelton, trumpet; Mathew Walton, piano; Marie Krejcar, violin; Mary Beth Ault, voice

### **INTERMISSION**

#### ***Four [Unrelated] Pieces***

**Etelka Nyilasi**

##### **1. Complex-City**

A short piece inspired by process and complex rhythms.

##### **2. "Piano Lesson"**

Introducing the world's worst piano student!!!

##### **3. Shimmering Shadows**

A continuum of sound and dynamic swells. Sit back, relax...

##### **4. Loco-Motif**

An energetic and frantic quartet for piano and snare.

Sandra Joy-Friesen & Mathew Walton, pianos  
Brian Thurgood & Brian Jones, percussion



Sama' is a Sufi ceremony traditionally credited to Rumi. While the word literally means "listening", it often involves recitation and the famous whirling dance.

This work is meant to formally emulate Sama' in its fugal character and three distinctive moments: the procession, the blessing and the celebratory dance. Poetically, the music looks up to the ever revolving celestial bodies, whose positions and proportions were used in order to serialize musical elements such as pitch, rhythm, density and dynamics.

***Al filo del espejo [On the Verge of the Mirror]***

**Nicolás Arnáez**

Ethereal. Light and dark. Polygrooving, repeat. Expressivo e rubato. Transition I. Precise and mechanic, repeat. Transition II. Sinking into the darkness. Shifting conclusion, repeat. Final. Gracias, te amo, repeat.

Sandra Joy-Friesen & Mathew Walton, pianos  
Brian Thurgood & Brian Jones, percussion

*Thank you for supporting the Department of Music Concert Season this year.  
We look forward to seeing you in September. Please check out our  
upcoming events at [www.music.ualberta.ca](http://www.music.ualberta.ca)*

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UNIVERSITY OF ALBERTA



**Joshua McHan, double bass**

Roger Admiral, piano

Master's Recital

April 22, 2013 8:00 p.m.

Studio 2-7, Fine Arts Building

/ Sonata ..... Paul Hindemith (1895–19

Suite No. 2 in D minor ..... J.S. Bach (1685–17

2 *Prelude*

3 *Gigue*

INTERMISSION

4 Concerto, Op. 3 ..... Serge Koussevitzky (1874–19

5 Elegy in D Major ..... Giovanni Bottesini (1821–18





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**Joshua McHan, double bass**

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Studio 2-7, Fine Arts Building

/ Sonata ..... Paul Hindemith (1895–19

Suite No. 2 in D minor ..... J.S. Bach (1685–17

2 *Prelude*

3 *Gigue*

INTERMISSION

4 Concerto, Op. 3 ..... Serge Koussevitzky (1874–19

5 Elegy in D Major ..... Giovanni Bottesini (1821–18









# D MUS LECTURE RECITAL

YOANA KYURKCHIEVA, PIANO

APRIL 22, 2013  
CONVOCATION HALL

AUDIO DISC 1 OF 1



UNIVERSITY OF  
ALBERTA

*Music*

1.-2. *Miniatures*  
Prelude  
Song  
Staccato  
Pastoral  
Bagpipe

Dimitar Nenov  
(1901-1953)

3.-4. *"Metrorhythmical Paintings and Studies"*  
Spring Voices  
Holiday  
Lament

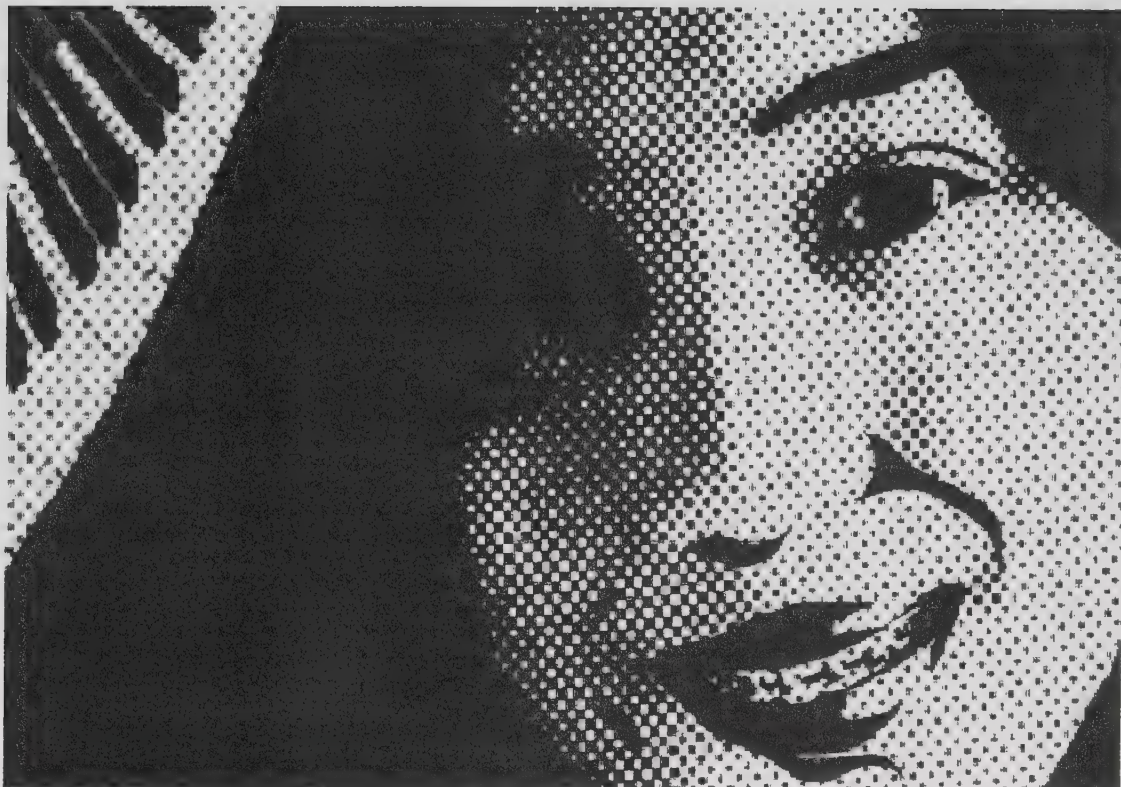
Lubomir Pipkov  
(1904-1974)

5.-6. *Variations of the Song Todora has lied down* Krassimir Kyurkchiyski  
(1936-2011)









# Clarijane Belliones, piano

April 30, 2013 5:00 PM, Tuesday

Convocation Hall, Old Arts Building

University of Alberta

in partial fulfillment for the Doctor of Music Degree in Piano Performance



## Programme

Drei Klavierstücke Op. 11     Arnold Schoenberg (1874-1951)

Klntang     Ramon Pagayon Santos (1941)

3 Preludes, from Book II     Howard Bashaw (1957)

VII. Behind a Quiet (in memory, Ernesto Lejano)

VIII. Interlude- Between Quiets

IX. Behind Another Quiet- To the Edge

(in memory, Marek Jablonski)

## Intermission (15 minutes)

Prelude, Op. 2, no. 2     Alexander Scriabin (1871-1915)

Prelude for the Left Hand, Op. 9 No. 1

24 Preludes, Op. 11

Clarijane Belliones, pianist

Originally from Manila, Philippines, Clarijane started playing the piano at age four. She was a graduate of The Philippine Women's University where she earned her Bachelor of Music Degree in Piano Performance in 2007 . She had joined several competitions and music festivals in the Philippines. In 2008, she had her orchestral debut with the Philippine Philharmonic Orchestra playing Saint-Saens Piano Concerto no. 2 in G minor. Before coming to Edmonton, she studied with Dr. Raul Sunico, Jovianney Emmanuel Cruz, Richelle Rivera, Jonathan Coo and Lourdes Sy-changco Guevarra. She also had participated in the master class of Anton Kuerti, Solomon Mikowsky, Jozef Stompel, Dr. Roberta Rust, Wolfram Schmitt-Leonardy, Yameng Huang, Albert Tiu and Alan Chow. At present, she is pursuing her Doctor of Musical Arts Degree in Piano Performance at the University of Alberta under the supervision of Dr. Jacques Despres.

Thank you for coming to my recital!



DMUS RECITAL

RAYMOND BARIL, SAXOPHONE

JUNE 15, 2013  
CONVOCATION HALL

1 *Légende Opus 66* (1933) Florent Schmitt  
(1870-1958)  
Sylvia Shadick-Taylor, *piano*

*Six Pièces Musicales d'Études* (1954) Raymond Gallois-Montbrun  
2 I Ballade (1918-1994)  
3 II Intermezzo  
4 III Ronde  
5 IV Lied  
6 V Valse  
7 VI Finale  
Sandra Joy Friesen, *piano*

8 *Blue Caprice* (1981) Victor Morosco  
(1936-)

INTERMISSION

*Tre Pezzi* (1961) Giacinto Scelsi  
9 I (1905-1988)  
10 II Dolce, Meditativo  
11 III

*Sonate for Alto Saxophone and Piano* (1970) Edison Denisov  
12 I Allegro (1929-1996)  
13 II Lento  
14 III Allegro Moderato  
Sandra Joy Friesen, *piano*







THE ENTERPRISE QUARTET

*OLD VIENNA*

WALTZES BY JOHANN STRAUSS JR.

*& Schoenberg, and Brahms First String Quartet*

*With guests*

Lara Hyde, flute - Noelle Byer, oboe - Joshua Iverson, clarinet

Mathew Walton, harmonium - Michael Spassov, piano

\*

Sunday, Sept 15, 2013 | 2PM | Robertson-Wesley United  
Monday, Sept 16, 2013 | 7:30PM | Convocation Hall, U of Alberta



Edmonton  
Community  
Foundation



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



**The Enterprise Quartet** is a university-based ensemble featuring members of the Department of Music and the Edmonton Symphony Orchestra. Taking its name from the Enterprise Square campus (downtown Edmonton) where the ensemble presented its first 'Dare to Discover Music' series of free concerts, the EQ has now been heard across the city and in collaboration with a number of young or established artists. Over the last five years, the project has gratefully received support from various foundations, such as the Alberta Foundation for the Arts, the Edmonton Community Foundation and the Killam and Skarin Foundations, and from Edmonton City Hall.

\*

### **The Musicians**

*Guillaume Tardif* is Associate Professor and Associate Chair at the Department of Music, University of Alberta.

*Virginie Gagné* is Assistant Concertmaster with the Edmonton Symphony Orchestra.

*Charles Pilon* is Assistant Principal Violist with the Edmonton Symphony Orchestra.

*Tanya Prochazka* is Professor Emerita at the Department of Music, University of Alberta.

*Lara Hyde, Noelle Byer, Joshua Iverson, and Mathew Walton* are current students or recent graduates from the Department of Music, University of Alberta.

*Michael Spassov* is active as chorusmaster, administrator, collaborative artist and composer.



**Johann Strauss Jr. (1825-1899)**

*Overture*, from the operetta *Die Fledermaus*  
(The Bat, 1874)

*Rosen aus dem Süden*, op. 388 (*Roses from the South*),  
from the operetta *Das Spitzentuch der Königin*  
(The Queen's Lace Handkerchief, 1880)  
Arranged by **Arnold Schoenberg (1874-1951)**

*Polka (Française)*, op. 362, from *Die Fledermaus*  
(The Bat, 1874)

*KaiserWalzer*, op. 437  
(*Emperor Waltz*, or *Hand in Hand*, 1889)  
Arranged by **Arnold Schoenberg (1874-1951)**

\*

**Johannes Brahms (1833-1897)**

String Quartet in c minor, Op.51 No.1

*I. Allegro*

*II. Romanze. Poco adagio*

*III. Allegretto molto moderato e comodo*

*IV. Allegro*



## ***Fall 2013 Schedule – Free Admission***

### ***Old Vienna***

*FRI Sep 13 | 12pm | Edmonton City Hall*  
*SUN Sep 15 | 2pm | Robertson-Wesley United Church*  
*MON Sep 16 | 7:30pm | Convocation Hall, U of Alberta*

### ***Prussian Quartets I***

*SUN Sep 22 | 2pm | Whitemud Crossing Library*  
*MON Sep 23 | 12pm | Winspear Centre*  
*WED Sep 25 | 7:30pm | Edmonton City Hall*

### ***Beethoven op.131-133 (Grosse Fuge)***

*FRI/SAT Oct. 11-12 | 8pm | Timms Centre, U of Alberta*  
*A choreographic interpretation with dancers of the Bryan Webb Co. and a movement substitution by composer David Wall (note: admission charge)*

### ***Prussian Quartets II***

*WED Oct 23 | 12pm | Horowitz Theatre, U of Alberta*  
*THU Oct 24 | 12pm | Edmonton City Hall*

### ***Pure Romantic I***

*SAT Nov 2 | 2pm | Whitemud Crossing Library*  
*SUN Nov 3 | 2pm | Edmonton City Hall*  
*MON Nov 4 | 7:30pm | Convocation Hall, U of Alberta*

### ***A War Memorial***

*MON Nov 11 | 7:30pm | Convocation Hall, U of Alberta*

### ***Prussian Quartets III***

*SUN Nov 17 | 1pm | Whitemud Crossing Library*  
*MON Nov 18 | 12pm | Winspear Centre*  
*TUE Nov 19 | 7:30pm | Edmonton City Hall*

### ***Pure Romantic II***

*WED Dec 11 | 12pm | Horowitz Theatre, U of Alberta*  
*FRI Dec 13 | 12pm | Whitemud Crossing Library*

\*

### **Your contribution: your presence, your thoughts**

We invite you to write reviews and comments on the comment cards and drop them into the box at the end of the concert. What caught your attention? Don't hesitate to ask questions, and tell us about your experience.

We look forward to hearing from you!

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FACULTY OF ARTS  
Department of Music

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# FROM TCHAIKOVSKY WITH LOVE

THE UNIVERSITY OF ALBERTA  
SYMPHONY ORCHESTRA

CONDUCTED BY PETAR DUNDJERSKI

**featuring Guest Violin Soloists  
Guillaume Tardif and Yue Deng,  
professors of violin at  
University of Alberta**



Sunday March 23rd, 2014 • 8:00pm  
Winspear Centre for Performing Arts





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Department of Music

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# PROGRAM

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## **Die Zauberflöte Ouvertüre, K. 620**

Wolfgang Amadeus Mozart (1756-1791)

## **Concerto for Two Violins in D Major, H. 329, with**

**Guillaume Tardif and Yue Deng, soloists**

Bohuslav Martinů (1890-1959)

I. Poco allegro

II. Moderato- Piu vivo- Tempo primo- Allegro brio- Presto

# INTERMISSION

## **Symphony No. 5 in E minor**

Pyotr Ilyich Tchaikovsky (1840-1893)

I. Andante-Allegro con anima

II. Andante cantabile, con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso-Allegro vivace



# UNIVERSITY OF ALBERTA SYMPHONY ORCHESTRA

## 2013-2014

---

### Flutes:

Sarah Choi  
Katherine Griffith  
Jessica Rogers ¥  
Xiaolu Wang

### Oboes:

Noëlle Byer  
Kara Loewer

### Bassoon:

Douglas Ridgway  
Emily Tam

### Clarinets:

Joshua Iverson  
Claire Neilson  
Andréa Tarnawsky  
Jacob Struzik

### Trumpets:

Dylan Reap  
Sarah Straight  
Chris Young

### Horns:

Peter Clark  
Shaylee Foord  
Taran Plamondon  
Joanna Wreakes  
Olivia Imbrogno

### Trombones:

Michael Buckler  
Jack Erdmann  
Timothy Lenk

### Tubas:

Michael Gust

### Timpani:

Keat Machtemes

### Violin:

Sarah Armstrong  
Erin Dockery  
Daniel Gervais CM  
Keisha Hollman  
Lara Hyrak  
Cynthia Johnston\* \ \*\*  
Sydney Leard  
Sangeun Lee  
Thomas Mathieu  
Charles Nokes  
Kathleen Pickford  
Rafael Piesiur CM  
Vladmir Rufino CM  
Faustine Spillebout  
Tara Vongpaisal  
Luan Wang  
Lina Yanez Jaramillo  
Doris Xu\*

### Viola:

Fabiola Amorim\*  
Ken Heise\*  
Darrell Soetaert\*  
Robert Stewart  
Joshua Trytten

### Cello:

Joshua Ching\*  
Adrian Rys\*  
Isis Tse\*  
Nicholas Yee\*  
Joanne Yue

### Bass:

Joachim Rymarz  
Yukari Sasada

CM= Concert Master

\*=principal

\*\*=assistant principal

¥= awesome orchestra  
assistant



## PROGRAM NOTES • Student Essay

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### Meaning in Music and How to Listen for It

In music, a particular piece can be categorized as either programmatic music, or absolute music. Program music is composed to evoke a specific extra-musical element, generally a specific text or poetic idea. For example, a piece could tell a story as in Strauss' *Don Quixote*, or describe something as in Vivaldi's *The Four Seasons*. On the other hand, absolute music is composed to function as pure music. No extra music element is intended by the composer beyond what is heard by the listeners; it is just melody and harmony (there is a good deal more to a musical composition than that, but we will use melody and harmony for simplicities sake). An example of absolute music would be a symphony, or a piano sonata. The above distinction between musical types aside, all music means something and evokes something beyond itself. If music did not evoke something beyond itself, then it could not elicit any kind of response in the listener.

If all music evokes something beyond itself, then might it follow that such an evocation could be describable or relatable in its entirety to other people? The answer may be a rather convoluted, but resounding, 'no'. A piece of music can be said to evoke, or to have evoked every conceivable response in every individual who hears the work at any time or circumstance. The number of responses is essentially infinite.

Consider the following two examples of a performance and response to Tchaikovsky's *Violin Concerto*. The first response is my own. It goes something like this: I am listening to



my iPod while on the LRT. The music is very beautiful, and I think of how I did not have a date on Valentine's Day. There are a vast range of emotions and ideas within that trifling example. Simply consider the complexities inherent in the term "beautiful", the physical circumstance and my recollections of holiday created by greeting card companies.

The second example is a true story that took place during the Battle of Stalingrad in WWII. While the city was being bombed, the great Russian violinist David Oistrakh gave a concert in which he played the entirety of Tchaikovsky's Violin Concerto. The experience of any individual in the concert hall that day was undoubtedly of a profoundly different sort than mine from the other day. Still, the point to take note of is the variety and possibility of responses to music.

All music means something beyond itself, and therefore all music can be listened to in a manner that follows the meaning and not the music itself. Tchaikovsky's Symphony No.5 is a piece of absolute music that nevertheless opens with a theme that is known as the "Fate Theme." Now, since a name is assigned to one theme in a work, it follows that a name may be assigned to any theme in a work. There is, after all, no fundamental difference between any of the themes in a given work that would make such an action incorrect. If all the themes in the work can be named, it follows that all of the themes mean something. That "something" is what is named. What I am suggesting is that when you are listening to a long and complex work, such as symphony, you may assign a name to the musical themes and sections that you hear.

All you must do is pay attention to how you react to a given musical idea, and attempt to compress your reaction into a descriptive name. For example, I assign the descriptive name of "hope and meditative yearning" to the famous 2nd movement horn solo that reposes on a soft chord in the strings. As the music progresses, you can see how the thought is moving in the symphony. For me, I would see the



progression of fate to hope and meditation.

The power of music is not to be found in the melody and harmony of a given piece, but rather in what is evoked, what meaning is constructed by the melody and harmony in the imagination of the listener. The possibilities are as varied and as endless as there are moments to hear music, and people to hear it. To really appreciate and understand any piece of music is to listen for what it means to you.

Thomas Mathieu, USO first violinist



# ARTIST BIOGRAPHIES

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## Yue Deng

Hailed by Los Angeles Times “Superb young violinist Yue Deng ... “ Yue has been featured as the cover story in the Ventana Magazine, Ventura County Stars, Ojai Valley News. CCTV – China Central Television made a documentary about her, and she was selected as one of China’s most outstanding young artist of the year. Gene Lees wrote an essay about her in his book “Friends Along the Way”, which was published by Yale University Press.

Yue Deng was born in Hebei, China. At the age of 8, she won First Prize in the National Violin Competition in China, and her solo debut with orchestra at age 13. She won the special Judge’s Prize at the First Triennial Johansen International Competiton, with a laureate at the Yehudi Menuhin International Competition.

As a recording artist, Yue has recorded with Barbra Streisand, Barry Manilow, Diana Krall, Josh Groban, Johnny Mandel, Willy Nelson and Dionne Warwick, and on movie scores such as No God No Master (featured soloist), Invictus and In Her Sleep. Yue has performed with Michael Buble, Bill Charlap, Dave Grusin, and Randy Newman. Her album with renowned French pianist Jean-Yves Thibaudet titled “Ogermann: Violin and Piano works” was released on Decca in 2007. Grammy Award winner Roger Kellaway arranged and wrote an album for her “Both Sides Now”. As the principle Concertmaster, Yue led the Pacific Shore Philharmonic in the inaugural season at the Libby Bowl in the



summer of 2012. Yue performed with the West Coast Premier of Composer Miguel del Aguila's composition "Silence" in 2013. Yue has performed in Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Merkin Hall, Birdland, and Disney Concert Hall.

Yue served on the jury for the strings competition hosted by American String Teachers Association and the Annual Henry Schwab Ventura County Violin Competition. Her students have been concertmasters and winners of the concerto competitions in the Santa Barbara and Ojai Youth Symphonies, as well as the Charles Schwab Violin competitions. Yue has taught at Juilliard Pre-College, Westmont College, and Music Academy of the West (Merit Program). Yue is devoted to helping young musicians develop a passion for music. She has mentored individual students, coached underprivileged young violinists in Santa Barbara and Ventura counties. Yue is an active member of American Federation of Musicians, American String Teacher's Association and Music Teacher's Association of California.

Yue was accepted as a full scholarship student to attend the Central Conservatory of Music in Beijing when she was 9. She obtained her B.M. from the Oberlin Conservatory under Taras Gabora, and her M.M. from the Juilliard School under Dorothy Delay and Hyo Kang. Yue currently holds the position as Artist-in-Residence at the University of Alberta.



## Guillaume Tardif

Canadian violinist Guillaume Tardif pursues an active career as a performer and pedagogue. He regularly travels on recital tours and appears as soloist with orchestras in prominent venues in Asia, Europe, South and North America – most recently at Carnegie-Weill Hall in Paganini's 24 Caprices. He often performs repertoire ranging from early music to contemporary works and introduces many lesser-known works and original compositions, cadenzas, and arrangements. He is also often heard on radio and TV networks, and his recordings have been issued on the Dell'Arco label. He has been a guest concertmaster for a number of ensembles and performed in company of many distinguished musicians.

He holds degrees from the Eastman School (DMA) and the Conservatoire du Quebec (Premier Prix) and earned awards at the Canadian Music Competition. Guillaume Tardif currently is Associate Professor of Violin and Area Coordinator for Strings and Chamber Music at the Department of Music, University of Alberta. He has been a guest artist or professor at various universities and conservatories, including the Grieg Academy in Norway, the Royal College in Stockholm, the Turku and Jyväskylä Academies in Finland, the Amsterdam and Groningen Conservatories in the Netherlands, the Academy of Sciences and the Universities of Miskolc and Debrecen in Hungary, the Hong Kong Academy, Andong University in South Korea, Zhejiang University in China, and several universities in Brazil.

In 2012, he is a visiting faculty at the University of Innsbruck, Austria as part of an exchange through the Wirth Institute

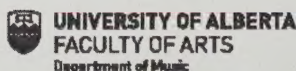


for Central European Studies. He will also join in 2012 the faculties of the International Music Festivals of Schlern (Italy) and Beverly Hills (Los Angeles, USA). Apart from performance activities, his research interests include string literature and pedagogy, culture, creativity, and management. He is often involved as an adjudicator for competitions and music foundations, and leads the Enterprise string quartet concerts in Edmonton and the Alberta String Association. Various granting agencies have supported his research initiatives.



University of Alberta | Department of Music

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## WORLD MUSIC SAMPLER

April 4 at 8pm | Winspear Centre

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Ensembles perform traditional world music

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Gideon Alorwoye and George Kyrillos.

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